# The RT DIGEST\*/

Combined with THE ARGUS of San Francisco THE NEWS-MAGAZINE OF ART



A Compendium of the Art News and Opinion of the World

"FRANCESCO, DUKE OF MANTUA"

By Peter Paul Rubens

Lent by G. H. A. Clowes to the Important Rubens Exhibition at the Detroit Institute.

See Article on Page 5.



Farm Lane Nason [Copper Engraving 3"x6" - - \$12]

[Etching 10"x7" - - \$21] University of Chicago, Plate No. 4

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## SOME COMMENT ON THE NEWS OF ART

1

### By PEYTON BOSWELL

### All Over

As will be seen from an article on another page of this issue, it is the opinion of Mr. Louis La Beaume, vice president of the American Institute of Architects, that the battle of architectural style is over, the result being a draw. Functionalists and traditionalists, having measured each other's prowess, are fraternizing on the field of combat.

"Excess is giving way to common sense," says Mr. La Beaume. "The architect of today realizes the necessity of a fresher approach to his problem.

"Now that the fury of the discussion seems to be abating, we may take advantage of the breathing spell and attempt to appraise the net results of the controversy. If the functionalists have overstated their case, as must be soberly admitted, they have at least performed a useful service in calling attention to the need for simplification and for clean, outright architectural statement. Material functionalism as the sole attribute of architectural design is an absurdity, for architecture remains an art founded on use, but evoking a response from the spirit which hungers just as avidly for beauty as it does for comfort."

Now, that is exactly what the traditionalists of painting and sculpture have been saying lately: that modernism, after all, was a good thing in a way, but that now, having inspirited the older school, has fulfilled its mission and is now dead. This is something the modernists do not admit, and it is doubtful if the functionalists of architecture will agree that, having won a compromise from their adversaries, they have performed their "function" and are ready to put away their pencils and cali-

In clashes between the different camps of art somebody usually gets the worst of it. This time is it the modernists and functionalists, or the traditionalists? Is the fight really over? If it is, art has reached a static era, which, if it continues, is sure to meet the withering fate of an arm bound to its owner's body.

Is the fight over between those who seek to follow the trend of a mechanized era and those who love the past? And so quickly? What of twenty years hence?

Why, not three months ago a functionalist architect told this writer that he was planning a circular cottage made of metal and glass (with garage beneath) whose living portion with its lower "big room" and its alcoves could be revolved at will or else set to a clock-work appliance which would make any portion of it follow, little by little, the course of the sun! A house which provided 10,000 aspects for those who lived in it!

GALLERIES COMPOSITIONS
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BERTA N. BRIGGS

#### American Scene

A Pittsburgh painter, Louise Pershing, by no means a modernist, sent two paintings to the annual of the National Association of Women Painters and Sculptors in New York. One was "Roller Coaster in Winter" and the other was "Coal Tipple," both quite typical of America. Unfortunately she got her labels mixed. When the pictures were hung the jury awarded a \$100 prize to "Roller Coaster in Winter" which in reality was "Coal Tipple." Nobody, not even a visitor, questioned the realism of the painting, until a newspaper reproduction was sent to Miss Pershing, who wept, so the New York Times said.

Many people say The Art Digest, several years ago, started the movement for "the American scene." The art world took up the idea and brought forth this motif in painting. And now it doesn't know its own child!

### Yards of Protest

The editorial in the 15th January number of The Art Digest entitled "What's to Do," which quoted, with some comments, the article by Harry Muir Kurtz-worth in Los Angeles Saturday Night discussing what he believed was the futility of the manifold art activities of clubwomen, was written mainly with the idea of laying before these women something that would cause them to think even better and work even harder to place American art in American homes. Also to goad them into thinking of the present transitional stage in theme and technique, perhaps to cause them to want a little less candy in the works they choose to propagandize. The editor had no ambition to act as mentor and guide: he sought rather to be an irritant.

And did he succeed? Did they get mad?

He received enough letters from the clubwomen leaders to fill half of this issue. All of the letters diluted their vitriol, but editors do half their reading between the lines, and these epistles certainly contained enough to set his ears burning until warm weather comes (if it ever does).

There was just one letter of commendation, just one containing balm, and that is quoted first because the writer feels the need of a lotion. After that extracts from other letters will be printed, and at the end the editor will have a little more to say, which will be the first instance on record of a man having the last word. The solitary box of "balm in Gilead" comes from Mrs. Paul Smith of Cleveland, Ohio, who was in charge of sales at the last annual exhibition of work by members of the Columbus Art League. "I sincerely wish." she writes. "that

"I sincerely wish," she writes, "that your comment, 'What's to Do,' in the current issue of The Art Digest could be brought to the attention of every art chairman of every woman's club throughout our country with the hope that it might awaken a spark of realization as to the important part that the artists have for so many years played in providing a background and a topic of conversation for their afternoon teas. There also comes the opportunity for their inane criticism, but never a thought that behind these so-called drab and unpleasant objects of their criticism, lie the stories of years of sacrifice and privation, which, as you know, are not always conducive to happy and colorful results.

"I also wish to commend Mr. Harry Muir Kurtzwurth for his splendid reply to the California clubwomen. How many times have I wished that I had the courage to utter these very words, even a little more emphatically, for those conditions not only exist in California but everywhere that we find women's clubs.

"I have been following the articles for several months relative to the rental system for loan exhibitions and as one who has had years of experience in sincere work for sales for the artists through the art museums and various art associations and art leagues, realize the importance of such a system where a salesman is not employed to promote sales. A reasonable rental would be only a small amount of interest on the investment of their materials, time and talent."

Jean Nutting Oliver, Boston art critic, made her letter extremely palatable. She started like this:

Do you know that you are a rather wonderful editor man! A joy and a satisfaction indeed is that interesting publication, The Art Digest, and I welcome its coming as I would rain in a desert. This world is considerable of a sandy waste as far as average 'art talk' is concerned. BUT' [observe the capital letters] I can't agree with you in the matter of women's duty toward art and the artists of today. Just why should women's clubs look out for the future of American art? Just why should men be exempt from helping along the artists of today? Are there no men's clubs to work for such an aim, men being generally the holders of the purse strings? Why should they not purchase pictures to decorate their club rooms, and possibly elevate their own minds to matters other than stocks and bonds and politics and sports?"

A hit, a very palpable hit! Mrs. Oliver

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calls attention to a situation that lays another burden on the clubwomen. Magazines and newspapers have done plenty to arouse these men, or at least the few men who can be interested. Let the women try it,—make, as it were, "helpmates" art of these Lords of Creation.

Mrs. J. Bertram Hervey, efficient chairman of art for the Pennsylvania State Federation and vice chairman of art in charge of school and industrial art of the General Federation of Women's Clubs, used pleasant sarcasm when she wrote:

weed pleasant sarcasm when she wrote:
With the keenest amusement I read your editorial, and I marvel at the temerity of two mere men—one on the Pacific Coast and one on the Atlantic—Garing to criticize two million clubwomen. It would be interesting to know on what statistics you base your assertion that the art world "has marwelled at their (the clubwomen's) art activity, but after years and years of observing its fullity," etc. Tut, tut. Mr. Boswell! [The writer then refers to Mr. Kurtzworth's reference to the many fine club houses that have been erected in the last twenty years by the women of toe Angeles.] Could several million dollars be spent on fine architectural structures, rare rugs, choice furniture and other appointments of beauty, and not be classed in the world of art!

The architecture, the rugs, etc., may belong to the world of art, Mrs. Hervey, even though they be modern creations based on old and beautiful styles. But the question in hand concerns the painters, sculptors and printmakers of Ameriwhose subjects, it is possible, are both beautiful and expressive of our age, but unrecognized NOW,—affording another problem for thinking clubwomen to solve.

From Mrs. Louis Pelzer of Iowa City, chairman of the division of art of the lowa Federation of Women's Clubs, who says she always reads The Art Digest editorials with interest and often quotes from them, comes 1,200 words. Her letter is quoted here in extenso because the editor's pencil hasn't the temerity to "cut" so splendid a thing:

"cut" so splendid a thing:

Your editorial did get under the skin of one clubwoman. I am that clubwoman. First, I take issue with your opening sentence, "Now bobe up the question of the clubwomen of America, who talk about art ad infinitum, who under guidance make tours of public and commercial galleries, who display an intense academic interest in art, but who rarely buy pictures either for their own club houses or their homes." You reckoned in terms of the Far West, or possibly the Far East. You must have forgotten that unquenchable, insistent voice of the Prairie. We may talk art ad infinitum, but we do something about it ad infinitum, animato.

We "tour the galleries," with and without guidance. The former method is no doubt better since we would learn this "other language" of our contemporary artists from qualified authorities. Though most of us are university graduates, we find almost no memory of a single required course in art appreciation. If "guided" there is less likelihood that there will be women viewing the discussed (or cussed) art with that unfortunate curiosity now so popular.

We challenge your statement that we "rarely buy pictures for club homes or our own homes." In Iowa, we are told, our most famous artist placed over four hundred of his pictures in the homes of the people in his home town. (Indeed we are tempted to infer that there was salesmanship somewhere,—could the club women "have talked ad infinitum" to their husbands?) In Fort Dodge club women are most art conscious. They sold in a few years around seventy-five pictures many of them Iowa artists works. Citizens of Mason City, Dubuque, and Des Moines [Continued on page 21]

[Continued on page 21]

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No. 10

### Sixty Paintings Show the Art of Rubens, Master of Many Talents



"Portrait of An Old Man," by Rubens. Lent by the Metropolitan Museum.



"Adoration of the Magi." Study by Rubens for Altarpiece in the Cathedral at Malines. Lent by Metropolitan Museum.

Sixty paintings by Peter Paul Rubens comprise the 18th loan exhibition of Old Masters at the Detroit Institute of Arts, until March 15. The career of this genius of many facets is well illustrated by portraits, sketches, a few of the landscapes which Rubens painted toward the end of his career, and a number of the large composition pieces from his factory-studio. It is a showing worthy of the tradition which Dr. William R. Valentiner, the director, has established in his other well-planned, comprehensive and expertly presented exhibitions of masters of other ages. All exhibits are loaned from American collections.

It falls to the lot of few artists to be anything except artists. The genius of the great painters of history is usually that of one talent; their entire lives are given to the satisfying of the craving for artistic expression, to the exclusion of extraneous activities. Rubens, like Leonardo, found art too confining a field for his energetic mind. Rubens would continue to live in the history of politics, culture and learning were his works of art eliminated from his biography. Spinola, Spanish general in the Thirty Years War and a friend of Rubens, once said that among the many gifts with which he was endowed, painting seemed to be the least. To which Rubens is said to have replied: "The great Spinola understands art as much as a porter would."

From Protestant Holland came an array of famous artists, including the immortal Rembrandt; from Catholic Flanders came few great names, but among them was included one of the greats of all time, that of Rubens. Blessed with all the gifts the gods had to offer, Rubens had a career that is without parallel in the annals of art. Trusted with diplomatic missions and living on terms of intimacy with kings and nobles, he was wealthy, admired, and the idolized head of a large band of pupils who assisted him in his gigantic undertakings. In 1611 the master was forced to turn away more than one hundred pupils who clamored to enter his atelier-factory. No "ivory-tower" or attic for Rubens

Rubens, the man, was the best friend of Rubens, the artist. Dr. Valentiner, writing in his fine, scholarly catalogue to the exhibition, describes him: "As in the case of Leonardo, the personality of Rubens must have fascinated everyone who knew him. His stately, well-bred appearance, his flashing, expressive eyes, his fresh, red cheeks, his long brown curls, immediately attracted people to him, as well as the dignity of his deportment, his gracious manners, and his sparkling, spirited conversation. It is not to be wondered at that he quickly rose in favor with princes, and that, thanks to an unheard of industry and a strong, forward-driving will, his career was

but one continuous triumphal procession."

The true newspaperman likes nothing better than to work with the rumble of the presses and the clicking of typewriter keys in his ears. Rubens must have possessed a similar trait. On a certain occasion when the Duke of Mantua, Rubens' first patron, paid him a visit, writes Dr. Valentiner, Rubens, while painting, had verses from Vergil read to him, that he might be stimulated by their rhythm. Still more remarkable is the report of the visit of a Danish physician, who went to see Rubens in the year 1621. He relates: 'We visited this widely-famed painter Rubens, coming upon him just as he was engaged in his work. While painting he had Tacitus read to him and at the same time dictated a letter. As we quietly held back, he began to speak to us, keeping on with his work without interruption, continuing the reading, not ceasing to dictate the letter, and answering our questions from time to time'

Rubens was an artist of unparalleled fecundity—a portrait painter, landscape painter, a painter of religious, historical, allegorical and hunting scenes, fetes and domestic subjects. He had a passion for vast undertakings in grandiose decoration. "I must admit," Rubens wrote a friend in 1621, "that by natural impulse I am more fitted to do very large works than small curiosities. My talent is such that no undertaking, no matter how



"The Elevation of the Cross," by Peter Paul Rubens. A modello, with variations in details, for the large triptych in the Cathed al of An:werp, Painted in 1609-10. Lent by the Art Gallery of Toronto.

vast in size or how filled with subjects it may be, but my courage has been able to surmount it."

The correctness of this self appreciation he demonstrated by a series of 20 huge pictures illustrating the life of Marie de Medici, Queen-Mother of France. This was one of the hardest tasks any artist ever set for himself: "It is a remarkable coincidence," writes Dr. Valentiner, "that in his great cycles of paintings, it was Rubens' task for the most part to glorify figures who could lay no claim to being heroes. The strongest artist personalities are all the greater when their imagination must transcend the insignificance of their subject matter. This is not an unusual occurrence in the history of great masters. Michelangelo's Medici tombs are dedicated to the least gifted of the Medici; many of Rembrandt's most impressive portraits are of unknown models from the people. Rubens' biographers deplore the fact that the master had to devote his bold ceiling painting in Whitehall to the apotheosis of the weak and spiritless James I. It was still worse with the cycle dedicated to Marie de Medici. The 'fat banker's daughter,' whom Henry IV had married only for her money, and who had no interesting experiences nor accomplished anything, was to be glorified in twenty enormous paintings."

As a portrait painter Rubens, if lacking the depth of Rembrandt, stands in the front rank. Especially does he surpass as a limner of his own family-the strong Isabella Brandt whom he married at the age of thirty-one, and the beautiful 16-year-old Helene Fourment, whom Rubens took to his arms when 53, four years widower. Helene, like her predecessor, Isabella, proved an excellent model for the master. Rubens' wisdom is illustrated by the explanation he gave for his second marriage: "I married a young woman of honorable, though middle-class birth, although everyone advised me to choose a lady about the court. But I was afraid of finding my companion subject to pride, that plague of the nobility. That was my reason for choosing one who would not blush to see me take up my brush. And to tell the truth, I loved my liberty too much to exchange it for the embraces of an old woman."

Evidently Rubens founded his family with the same "business sense" with which he built up his workshop, using the large income which flowed in to him for the construction of a splendid palace and for the formation of the great art collection which he later turned over to England's Duke of Buckingham for the extraordinary sum of 100,000 florins.

A sketch for an equestrian portrait of the ill-fated Duke is included in Detroit's exhi-Rubens, who carried on diplomatic negotiations with the Duke during the Thirty Years War, characterized him with words: "When I consider the caprices and arrogance of Buckingham, I pity this young king [Charles I of England], who without any need and through bad advice, throws himself and his people into such extremity. As to Buckingham-he is heading for the precipice." Richelieu, wily and unscrupulous, d the precipice. "The states," said furnished the precipice. Rubens, "are governed by men without experience, and incapable of following the advice of others; they do not carry out their own ideas, and they do not listen to those of others.

The last decade of Rubens' life—from 1630 to 1640—saw him on an ascent to the heights, after a life of the richest experience. In contrast to many another master, whose art went into a sombre twilight zone during his last years, Rubens developed from dark tones to lighter, more delicate atmospheric effects. Rubens left the world at the height of his glory; not the slightest failure of mind or skill can be detected in his last works, such as the "Judgment of Paris" at Madrid, in which Helene appears for the last time.

which Helene appears for the last time. In "Apollo" Reinach concludes his description of Rubens' carreer with these words: "The commission appointed at Antwerp in 1879 to collect reproductions of all his works, recknoned up to a total of 2,235 in museum and private collections, all of which they had not exhausted. In all history there is no other such example of fecundity with such imaginative power, and such prodigious creative faculty."

In Detroit, the first large exhibition of paintings by Rubens to be held in America was assembled through the co-operation of the following museums: the Metropolitan Museum, the Worcester Art Museum, the Art Institute of Chicago, the City Art Museum of St. Louis, the San Diego Gallery of Fine Art, the Minneapolis Institute of Art, the Kansas City Museum, the Denver Art Gallery, and the Art Gallery of Toronto.

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Among the private lenders are: Joseph E. Widener, "Rape of the Sabines;" Oscar B. Cintas, "Woman Taken in Adultery;" André de Coppet, "Self Portrait;" Albert Keller, "The Christ;" Mrs. J. W. Simpson, "Entry of Henry IV into Paris;" Max Epstein, "Portrait of a Boy;" Charles H. Worcester, "Marriage of Thetis and Peleus;" John Spaulding, "Portrait of a Monk;" Edward A. Faust, "Holy Family;" Dr. G. H. A. Clowes, "The Duke of Mantua;" Henry Blank, "Portrait of a Goldsmith;" Gustave Oberlaender, "Holy Family With Dove;" Mrs. Trent McMath, "Duke of Buckingham;" Mr. and Mrs. Edgar B. Whitcomb, "Briseis Given Back to Achilles;" Dr. and Mrs. H. N. Torey, "Portrait of Spinola."

A few of the loans from dealers are: "Heads of Two Church Fathers" and "Helene Fourment," the Lilienfeld Galleries; "Portrait of a Lady," the Arthur U. Newton Galleries; "Louis XIII, King of France," from Lord Duveen of Millbank; "Madonna and Child Enthroned with Saints," the Knoedler Galleries; "Madonna of the Rosary," the Julius H. Weitzner Gallery; "The Holy Family," from Arnold Seligmann, Rey & Co.

Other lenders are: Charles L. Kuhn, Paul J. Sachs, Siegfried F. Aram, James Aspell, John Bass, Frederick R. Bay, Ludwig Bendix, the Borchard Collection, Bertram M. Newhouse, Gustave J. Fuerth, Fritz Heinemann, Pierpont Morgan Library, Mrs. William H. Moore, Roland and Delbanco, Hans Schaffer, Mrs. William R. Timken, and C. B. C. Carey.

New Quarters for Gallery On Feb. 20 the Georgette Passedoit Gallery will move to larger quarters in their present building, 22 East 60th St., New York.

### The Rental Issue

First the Worcester Art Museum and then the Pennsylvania Academy held their national salons-without the participation of members of the American Society of Painters, Sculptors and Gravers, who passed a resolution to charge rental for any work contributed by its members to a public, non-commercial exhibition. What effect has this move had upon the success of these two exhibitions? Critics disagree. What chance has the Society of winning its battle? Although the Society includes some of America's most famous artists, the consensus is that it lacks numbers and strength to force its policy upon the musedelphia Record, states the issue clearly and arrives at the conclusion that success would, in the end, be defeat-since it would cause a shutdown of exhibiting facilities, the best advertising an artist can have. Miss Grafly:

In America artists are beginning to concern themselves militantly with the problem of living. Faced with a gradual drying up of the age-old stream of patronage, they are endeavoring to adjust themselves to a more arid soil. How shall they survive?

By nature individualists, they find the thought of unionization distasteful. To forfeit personal liberty is to destroy the spirit that creates art. Yet, forced to consider the breadand-butter side of the issue, one influential organization, the American Society of Painters, Sculptors and Gravers, has fired a shot heard round the American art world.

With a membership comprising some of the best-known artists in the country, such as Leon Kroll and Alexander Brook among the painters, and William Zorach among the sculptors, the society steps out with a resolve to charge rental for any work contributed by its members to museum and gallery exhibi-

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Rental charges are nominal for individual works, but when grossed, as in a major national salon such as that at the Pennsylvania Academy of the Fine Arts, the sum runs into four figures. Joining with the Worcester Museum, the first of the larger organizations to fall under the shadow of the new rental scheme, the Academy refuses to shoulder the added financial responsibility. Artists who claim rentals are absent from its galleries.

According to John Andrews Myers, secre tary of the Academy here, the annual exhibition costs approximately \$6,000. To that amount \$2,000 would be added were rental to be exacted for all exhibits. To most institutions, struggling with present budget shortages, such an ultimatum on the part of the artist would mean the end of exhibitions, or return to the hated policy of showing only the work of men long since dead.

Museums, in particular, find it difficult to keep their doors open. All have a duty to the public. Duty, in the good old Puritan sense of the word, is a hard taskmaster. It savors of a large impersonality, with little concern for the fate of the individual artist as To the artists this seems cruel. It is; but the museum, like Time, preserves strict neutrality, viewing the present as little more

than a dot on a teeming population map. Museums have done much to stimulate public interest in art and artists by providing a background for appreciation. Together with galleries they have given artists publicity which, in the unwritten but strict ethical code of professional men, cannot be obtained

through less subtle advertising. No one will deny that artists have been and are still exploited; that their wares are

### Work of Vlaminck, Modern Fleming, Shown



"The Mill," by Maurice de Vlaminck.

The twenty recent paintings by Maurice de Vlaminck, Flemish artist, on view at the Lilienfeld Galleries, New York, until Feb. 17, brought columns of enthusiastic response from the critics. Termed "the poet of bad weather," Vlaminck paints dramatic moods in landscape -streets caught in a cold and hushed light under the frozen mantle of winter, black and foreboding skies and lonely roadways. close relationship to nature betrays his Flemish blood. Like Courbet, Vlaminck is not afraid of mud on his boots, according to Jerome Klein in the New York Post, who said:

"Most important, it seems to me, in explaining the character of Vlaminck's painting, is his way of life as an expression of his temper and sympathies. His lusty winter scenes and his smoky autumn landscapes are the work of a man who tramps over country roads and plunges with exhilaration through the soaking fields."

"Vlaminck's landscapes," said Edward Alden Jewell in the New York Times, sweep with tempestuous, fluid rhythms that instantly compel; that never pause for argument or give us time for thought. This is art that has been 'felt' by the painter and that must be received in a corresponding mood if it is to be understood at all. . . . At times

through the years one may have felt that Vlaminck's emotional prodigality was in danger of growing threadbare or of pounding itself to pieces on surf rocks of tedious repetition. Yet it is remarkable, too, how much of persuasive freshness the work, when at its best continues to yield.

"He continues to paint with the same broad emotional dramatic impetuosity that has all along made this style of his unique. The rhythms seem spontaneous, akin to the rhythms in nature. Yet they are directed by a mind that sets order above chaos and proceeds according to a plan that is essentially artistic.

It is this frank abandonment to emotional expression, coupled with a comparatively limited range of interests, that has given Vlaminck's work a decidedly individual character according to Melville Upton in the New York Sun. "He expresses himsen, whole ton, and that, after all, is the main thing, "He expresses himself," wrote Mr. Upwhether or not it always meets a sympathetic Occasionally, he enriches his palette guardedly and essays a prim vase of flowers. But in these no more than in his landscapes is there any lapse into sentimen-tality. With Vlaminck it is always reality es transmuted by an intense temperament."

used for selfish purposes of entertainment as well as for the spreading of the art gospel. What they need and lack is over-the-counter In their failure to provide any exhibitions may be branded as inefficient. They do, however, return to the artist for the loan of his work a modicum of service. They are his means of advertising. Every business man places in his budget a sum charged to advertising. That sum, to the artist, is the amount spent each year in the exhibiting of his wares. If the money return does not warrant the outlay, then the entire art sys-tem as practiced today may be branded a commercial failure.

Unfortunately for the rental issue, however, the pressure behind it lacks unity. Realizing this, the American Society of Painters, Sculptors and Gravers is seeking allies in what would seem the first step toward unionization of artists. Should the project gain momentum it will be faced with a complete shutdown of exhibiting facilities, unless such are forthcoming through the united artists, themselves. The shot will thus kill the goose that laid the golden egg. To which, in all probability, militant artists will reply sarcastically, "All is not gold that glitters."

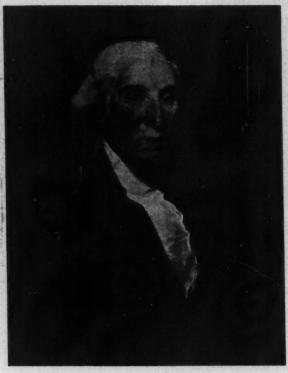
#### Success for Whom?

Picture Play Magazine recently carried a picture of Gene Raymond, motion picture actor, standing beside a portrait which Stan Poray, Polish artist, also in the picture brushes in hand, had evidently just completed of him. The caption read: "A sure sign of success is having one's portrait painted by a foreign artist."

### Knoedler Buys Great Clarke Collection of Early American Portraits



"With Malice Towards None" (Portrait of Abraham Lincoln), by Douglas Volk (1856-1935).



The Famous Vaughan Portrait of Washington by Gilbert Stuart.

Painted from life in 1795.

In 1872 the late Thomas B. Clarke began collecting historical American portraits, and at his death, 59 years later, left the most important collection of its kind in existence—175 portraits of American statesmen, musicians, authors and inventors. Back in April, 1879, the New York Post printed this revealing paragraph: "A number of gentlemen of this City are making private collections exclusively of American pictures. . . One of

the freshest and fullest of these private collections is that of Mr. Thomas B. Clarke of 203 West 44th Street, which dates from 1872, and now contains one hundred and ten works. No patriotic American can see such a collection without a renewed conviction that art in this country is already something for this country to be proud of." That collection, which Mr. Clarke constantly improved and augmented, has now been acquired by



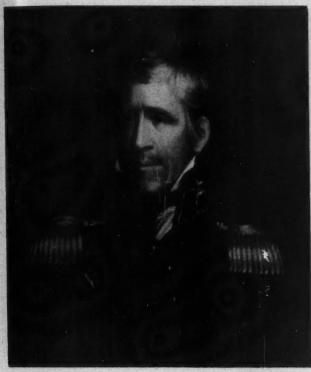
"The Return of Rip Van Winkle." A Painting by John Quidor (1801-1881), who Painted Imaginative Subjects, Often Taking His Inspiration from Washington Irving's Tales. One of the Few Non-Portraits in the Clarke Collection.

M. Knoedler & Co., New York art dealers. Although the amount involved in the transaction was not made public, the collection was appraised for tax purposes in 1935 at \$1,024,800. Mr. Clarke, who died Jan. 18, 1931, left instructions that his famous collection be sold for the benefit of his heirs, but sold as a unit. However, the price set on the lot immediately after his death was considered too high in the hard times then prevailing. In an effort to liquidate the estate promptly, the portraits were advertised for sale at the American Art Association—Anderson Galleries in June, 1931. The upset price was fixed at \$1,250,000 and no bids were honored, the highest being only \$1,000,000 (from an out-of-town dealer).

Previous to the abortive auction, Albert E. Gallatin, founder of the Gallery of Living Art at New York University, proposed that the collection be bought for the nation as a nucleus of a national gallery in Washington, either through a Congressional appropriation or popular subscription. The plan failed, and since then the art world has wondered what would be the ultimate destination of the magnificent collection to which Mr. Clarke devoted the best years of his life and a substantial portion of his fortune. It has not been revealed whether the collection will be broken up, but rumor has it that it will remain intact.

Thomas B. Clarke was the most important collector of early American art and a great contributor to the knowledge of this segment of the nation's cultural heritage. He was never completely satisfied with his collection. As he found an example by an artist better than the one he already had, he discarded the poorer and bought the better. He was always alert for the finest that was to be had in American painting. Mr. Clarke was generous with his treasures, arranging many ex-

### "Will the Great Clarke Collection Be Broken Up?" Art World Asks



"Andrew Jackson," by Ralph Earl, Painter of Portraits and Historical Scenes, Born in 1751, Died of Intemperance in 1801.



"Sir Joshua Reynolds," by Gilbert Stuart. Painted in London in 1784, When Stuart Was One of the Most Sought-After Portrait Painters in England. West Also Sat for Him.

hibitions from his collection for the Union League Club and the Century Association. At the time of his death a portion of his collection was on loan in Philadelphia, and after considerable litigation a Federal court held that the estate must pay \$75,000 in inheritance taxes in Pennsylvania, although an inheritance tax of \$69,000 had already been paid on the pictures in New York. This was regarded everywhere in the art world as a judicial injustice to art, calculated to prevent connoisseurs from making loans to museums not in their own states.

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was had Unlike so many of America's great art collectors, Mr. Clarke was sympathetic toward contemporary artists. Years ago he bought or found purchasers for the works of Winslow Homer, George Inness, Homer Martin and Albert Ryder. Homer wrote him in 1899: "My Dear Mr. Clarke—I owe it to you to express my sincere thanks for what I have recieved from your encouragement of my work." In the later years of his life, however, Mr. Clarke confined his collecting strictly to early American portraiture.

In the Clarke collection there are 29 works by Gilbert Stuart, still considered the most famous of American portrait painters. The principle picture in the entire assemblage, the one which received a tax appraisal of \$175, 000, is Stuart's "Vaughan" Washington. It shows the right side of the face as distinguished from the left side in the famous Athenaeum type, of which Stuart painted so many replicas. The Vaughan was the first portrait of Washington from life by Stuart and was painted in Philadelphia in 1795. It was taken to England in that year and published by Holloway in 1796. The portrait was bought from the Vaughan family in 1851 by Joseph Harrison, and it was from the Harrison sale in Philadelphia in 1912 that Mr.

Clarke acquired it for \$16,100—a top price at that time. Mr. Clarke had seen it on exhibition at the Washington Centennial in New York in 1889 and had determined to get it if it ever changed hands.

Probably the next picture in importance is the large (84 by 111 inches) portrait of the Washington family painted from life by Edward Savage. It depicts George Washington, Mrs. Washington, their two adopted grandchildren, G. W. Custis and Eleanor Parke Custis, and Billy Lee, a Negro servant. The picture was painted in New York and Philadelphia between 1789 and 1796. It is the only portrait of the entire Washington family, and Washington expressed satisfaction with it. The valuation placed on this picture was \$75,000.

Besides the Vaughan portrait of Washington, and two of him by Rembrandt Peale, one painted when the artist was but 17, the collection contains portraits of three early Presidents: John Quincy Adams, by Gilbert Stuart; Andrew Jackson, by Ralph Earl; and Franklin Pierce, by G. P. A. Healy. The Clarke collection may be aptly called a graphic biographical history of the United States, depicting as it does most of the important characters of early America. Below are mentioned some of the outstanding pictures:

Sir Joshua Reynolds by Gilbert Stuart, painted while the artist was visiting in England (one of the few foreign subjects); James Lawrence, Naval Commander, whose cry "Don't Give Up the Ship" is one of America's brightest memories of the War of 1812, painted by John Wesley Jarvis; Clara Barton, founder of the American Red Cross, by Henry Inman; Stephen C. Foster, greatest composer of American folk songs, by Thomas Hicks; Captain Archibald Kennedy, one of the wealthiest men of the Colonies, the orig-

inal owner of No. 1 Broadway, which house, perhaps the best known colonial residence in New York, and a landmark as imperishable as Bowling Green, was built in 1760.

Others: John Marshall, Chief Justice of the Supreme Court, from whose presumption of authority over Congressional acts dates the main head-ache of the New Deal, painted by James R. Lambdin; Henry Clay, the great "peacemaker" of slavery troubles, by James Audubon; Nathaniel Hawthorne, by Edward Leutze; Jonathan Belcher, governor of Massachusetts, New Hampshire and New Jersey, and a founder of Princeton University, painted by Nathaniel Emmons; John Howard Payne, author of "Home Sweet Home," by William Dunlap. Payne was the first native American "Hamlet" and appeared at the New York Park Theatre in 1809 while Dunlap was managing the theatre.

Still others: George Pope Morris, who wrote "Woodman Spare That Tree" and other popular poems, painted by Henry Inman; Frederick Philipse, original owner of Philipse Manor, painted in 1674 by Cousturier; Maria Melville, mother of the author of "Moby Dick," by Ezra Ames; self portrait by Benjamin West, American painter of allegorical scenes and second president of England's Royal Academy, succeeding Reynolds; three portraits by Robert Fulton, inventor of the steam ship; three by Samuel F. B. Morse, inventor of the telegraph; four by Rembrandt Peale; three by Charles Willson Peale; and one portrait by James Peale.

Photographic Murals Are Shown

Photographic murals are being exhibited at the Decorators Club, New York, until Feb. 21. Drix Durea, Toni Frissell, Wendell Macrae, Photoramics, Pitshke-Weber, Leize Rose and Isaac Watkins are the exhibitors.

### Giants of the Nineties Retain Their Power



"Sea Captain," by Frank Duveneck.

Stressing mostly examples of important men who were leaders in the '80s and '90s, Milch Galleries in New York are holding during February their annual exhibition of 19th and 20th century American painters. The galleries have been careful in selecting only the best examples of this representative group, some of which have rever been shown before and others which have not been publicly exhibited for some years. From the Chicago Art Institute comes Winslow Homer's well known "Watching the Breakers," while Whistler's little pink-cheek "Chelsea Girl," originally coming from a European collection, has never been previously shown in America. Other "unexhibited" works are Duveneck's masterly study of an old "Sea Captain," who wears a boas:ful leer as though he were not afraid of man, devil or sea; and Sargent's portrait of Henri Lefort, whose velvet coat, moist lips and soft eyes must have made him a romantic figure in those sentimental days.

Time brings many changes. And with the personalities of these glorified artists gone from the earth many changes have come about. While they were living Whistler and Sargent were artistic giants rising above the solitary and unsociable Ryder, who was quite content to live alone with his dreams in the midst of

EXHIBITION OF MODERN
GERMAN GRAPHIC ART
To Febauary 29th

B. Westermann Co., Inc. 34 West 48th Street, New York City Telephone Bilyant 9-5633 America's gilded age. The exhibition reveals how well their immediate predecessors and followers such as Homer, Blakelock, Inness, Eakins, Twachtman, Mary Cassatt and Arthur B. Davies stand up in their relationship with these two men. The Blakelock painting "Moonlight," once shown at the Museum of Modern Art, and Ryder's "Night and Sea" command attention.

This pictorial history of American art is carried on by the impressionists Hassam, Prendergast, J. Alden Weir and Theodore Robinson; followed by the later Americans, George Luks, Bellows and Gari Melchers. Other men included among the older painters are George Fuller, A. H. Wyant and Abbott Thayer. After these painters whose works remain among the durable things of American art, the galleries present a small selection of modern paintings done by their special group of artists, namely, Leon Kroll, Maurice Sterne, Millard Sheets, Lucile Blanch, Stephen Etnier, Sidney Laufman, Louis Ritman, Edward Bruce and S. Simkhovitch.

Honorable mention for distinguished shows was given to the Milch Galleries by Charles Z. Offin of the Brooklyn Daily Eagle for "the selectiveness and exceptionally harmonious grouping of its current exhibition of American paintings. The whole tone of the exhibition is so finely attuned to the exact quality and spirit of the work shown that each individual canvas is made all the more eloquent and significant because of it. If is in just such an harmonious atmosphere that artists hope to have their work seen, and we who look at picture likewise have reason to rejoice."

### A Dynasty Ends

Walter Louis Ehrich, president of the Ehrich-Newhouse Galleries of New York, died Feb. 3 at the age of 57. A son of the late Louis R. Ehrich, who founded the original Ehrich Galleries in 1902, Mr. Ehrich gave up a career in engineering to join his father and brother, Harold Louis Ehrich, in the art business. After the father's death in 1911, the brothers continued as partners with galleries at 36 East 57th Street. Harold Ehrich died on March 28, 1932. Walter carried on the business alone for two years. Early in 1934 he joined Bertram M. Newhouse in forming the present Ehrich-Newhouse Galleries.

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During their 22 years of partnership, the Ehrich Brothers bought and sold some of the most famous paintings in American collections. Perhaps the most notable of their importations was Romney's so-called "Blue Boy," a portrait of Master Tennant of Staffordshire, painted in 1789. It was sold to an unnamed collector on Long Island for a sum said to be between \$250,000 and \$300,000. A retrospective exhibition of paintings sold by the firm was held last January at the Ehrich-Newhouse Galleries, showing the widespread field the brothers served. Among the exhibits were three pictures by El Greco, two by Rembrandt, three by Gainsborough, Van Dyck's "Portrait of the Countess of Oxford" and Frans Hals' "Portrait of Judith Leyster."

Mr. Ehrich was known as a dealer of both taste and acumen, having a large circle of friends who came long distances to consult with him on the merits of pictures they were considering purchasing. He was the co-author, with his brother, of "One Hundred Early American Paintings," published in 1918 and now considered a standard work in this field. The paintings described in this volume were at one time in the possession of the Ehrich Galleries. Among Mr. Ehrich's clients were Felix M. Warburg, Mrs. Payne Whitney, George F. Baker, Adolph Lewisohn and Percy

George F. Baker, Adolph Lewisohn and Percy S. Straus. Mr. Ehrich was a former president of the

Antique and Decorative Arts League. He is survived by his widow and two sisters, Mrs. Alma Weil and Mrs. Walter Wyckoff.

#### Water Colorists Elect

The New York Water Color Club elected the following officers at its annual meeting: Honorary president, Henry B. Snell; president, Alphaeus P. Cole; vice-president, Mrs. E. N. Vanderpoel; secretary, Harry De Maine; treasurer, Harriet Bowdoin. Eleven artists were elected to membership: La Force Bailey, Lee Blair, Vincent Richard Campanella, Arthur Covey, Charles De Feo, Leja Gorska, Edwin Gunn, Elizabeth Hoopes, Walt Louderback, Joseph Presser and Harvé Stein.

At the forthcoming exhibition of the club in April, the usual black and white section will be replaced by a display of small water colors of high quality framed to suit the modern home. This departure is made with the idea of supplying water colors on a scale commensurate with home needs, since the average exhibition picture is too large.

THE FIFTEEN GALLERY
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ISABEL WHITNEY
Paintings
Pebruary 17th to 29th, inclusive

### Vitriolic

In words saturated with sarcasm, C. J. Bulliet of the Chicago Daily News joins the "taste controversy" that began when Dr. Robert B. Harshe, director of the Art Institute of Chicago, caused the removal of Jules Breton's "Song of the Lark," once voted America's most popular painting, to a dark storeroom and condemned the picture as "not good enough" for exhibition.

"The Louvre," writes Mr. Bulliet, "ought to be ashamed of itself for keeping on exhibition that old chestnut of theirs, the 'Mona Lisa,' now that the world is pretty well agreed (under pressure of 'modernist' thinking) that Leonardo da Vinci is a 'ham' in comparison with El Greco, Giotto, Botticelli and Chardin. And the Prado director is showing his provincial stupidity in clinging to Velasquez when El Greco has relegated that dull court painter to the rank of fifth-rater.

"They should learn from a progessive museum, like the Art Institute of Chicago, which sternly hides its most popular picture—and the most popular picture in America—in its basement, until the newspapers periodically start a new crusade for the rescue and temporary rehabilitation of "The Song of the

Lark'

"For better or for worse, the Prado and the Louvre seem to regard themselves as museums, intent on preserving paintings that werregarded as great in the past as well as displaying pictures of the present its directors and assistant curators consider great. How

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"A friend, discussing with me the bright idea of a museum we have developed in our ever-growing, vigorous young city of Chicago, suggests that the museum that owns the first typewriting machine ought to scrap it and show only the latest model by the company the director and assistant curator think most worthy. Similarly, Singer's first crude, ridiculous sewing machine; McCormick's first reaper, Oliver's first chilled plow, Whitney's first cotton gin, Ford's first flivver, Gutenberg's first printing press. Just compare Hoe's latest electrical power press with Gutenberg's footkicked device. How idiotic to waste even a moment on Gutenberg!

"Why humor the crack-brained 'old hats' who want to see 'The Song of the Lark' when the Art Institute can—and does—offer them Matisse's 'Woman on the Red Divan'?"

### Murals by H. V. Poor

The New School for Social Research in New York is holding an exhibition of the works of Henry Varnum Poor through February, which includes three cartoons for mural decorations in the Hall of Pardons of the Department of Justice in Washington on which Poor is working at present. It represents the admission of a prisoner to the penitentiary and his ultimate release, receiving the good wishes of the warden and the greetings of his family.

Also on view is "The Song," one of Poor's largest canvases, measuring four feet by five, which received considerable attention in the Carnegie International show earlier in the season.



### Museum Gets 2100-Year-Old Chinese Vase



Gilded Bronze Ritual Vessel of the Ch'in Period.

From the Ch'in Dynasty, (255-206 B. C.), the epoch which saw the amalgamation of warring feudal domains and gave the name China to the vast Eastern country, the Minneapolis Institute of Arts has acquired a gilded bronze ritual vessel, the gift of Mr. and Mrs. Augustus L. Searle. Of tou form, the vessel repeats the truncated trumpet shape in the base and the finial which serves as a handle or as a base for the cover when it is set aside. Some animal motif, probably an elephant's head, secured the ring handles, but with the corrosion of centuries the design is unidentifiable and the rings are bound to the body of the vessel. The bronze was excavated near Lo-Yang in Honan province in 1929. Centuries of burial have caused a patina of unusual brilliance which enhances the pure shape of the vessel.

"Bronze making started in China most probably before the 14th century B. C.," Dagny Carter says in "China Magnificent," a recent survey of Chinese art. The material has always been associated with ritualistic usage because of its beauty and permanence. Probably the tou served as a granary urn. Recent excavations have opened up the entire subject of classification of bronzes and the authoritative pronouncements of scholars and archeologists will clarify much that is uncertain at present. The Minneapolis tou was wrought in bronze and lightly silvered, then washed in gold, a style introduced by the nomadic Scyths. Where the gold and silver have worn off the basic bronze is corroded to a brilliant green, producing a dazzling iridescence.

An aggressive prince of the House of Ch'in achieved a signal victory over his rivals in 221 B. C. and styled himself Shih Huang Ti or First Emperor. Arnold Silcock in a new

volume entitled "An Introduction to Chinese Art," says that "the very faults of this conquering despot ultimately achieved good effects, for by his bloody victories he welded China into one great empire and spread its fame far into the Western world. New lines of communication were opened up and traffic in goods and ideas flowed into a China organized and ready to receive them." Anxious to obliterate thoughts of former grandeur, Shih Huang Ti decreed the burning of all ancient books and records and the melting down of bronzes, many of which bore historic inscriptions which would have clarified chronology today. The Minneapolis tou may have been secreted to escape destruction, or it may have been molded from metal which was the glory of still earlier epochs.

Unwittingly, Shih Huang Ti revitalized the aesthetic life of the new empire. The conservatism and convention of the preceding Chou Dynasty were slowly strangling art and culture. New buildings and new crafts attested the grandeur of the crystallizing kingdom. The Great Wall, said to be the only work of man which might be visible from the moon, is a product of Shih Huang Ti's activity. "He was continually setting up stone monuments and statues," Mr. Silcock writes, "to commemorate this or that event, no matter how trivial. But of all this extravagance only portions of the Great Wall remain."

PAINTINGS by

#### ZOLTAN L. SEPESHY

February 10 - 22

MARIE STERNER GALLERIES
9 East 57th Street New York

### Derain's Portrait of Marie Harriman Shown



"Portrait of Marie Harriman," by André Derain,

On Feb. 17 the Marie Harriman Gallery, New York, will open a selected exhibition of fifteen important paintings, mostly of the French post-impressionist school. A Provence landscape and a "Self-Portrait" by Cézanne, an "Odalisque with Tambourine" by Matisse and a "Nude" and "Young Girl" by Renoir will be shown for the first time in New York. Other exhibits will be by Cézanne, Renoir, Derain, Van Gogh and Picasso, together with two new canvases by Walt Kuhn.

The important feature of the exhibition is a portrait of Marie Harriman by Derain, which serves as a good example of how a portraitist can combine good painting and a likeness in a work of art. This painting, reproduced above, has unusual paint qualities as well as

serious craftsmanship, instead of the superficial fanfare noted in some professional portrait work. Marie Harriman, the founder of the Harriman Galleries, which have been in existence for six years, is the wife of William Averell Harriman. For many years she has been a collector of modern art, and many notable examples by the above mentioned artists are included in her private collection. Because she wished to share the pleasure she experienced in collecting and to aid in the distribution of fine modern paintings, Mrs. Harriman became interested in the exhibiting field, and today her galleries have taken a place of importance along New York's Fifty-Seventh Street, the Wall Street of art in America.

#### Maybe She's a Communist

"Dr. A. S. W. Rosenbach probably is the world's most famous collector. Rosenbach's place of business is located in the East Fifties. It is the gathering spot for wealthy patrons of the arts, who come to commission him to purchase the rarities they seek. And as these Du Ponts, Astors and Vanderbilts come into

the outer office they are greeted by the collector's most prized possession. It's a gray parrot called Josephine, the only parrot which can emit—in all its beautiful resonance—a perfect Bronx cheer . . . together with an adjuration to the country's wealthiest citizens 'Get out, you bum'!"—Leonard Lyons in the New York Post.

## JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

### **Tortured Forms**

The first complete exhibition of the delirium-like paintings of Chaim Soutine, Jewish artist now affiliated with the School of Paris, is being held at the Valentine Gallery, until Feb. 22. It is New York's first chance to see the work of this heralded painter of twisted people. If New York, before this, has gasped and laughed at queer and incomprehensible paintings, it will probably receive a double shock when it views this collection. His canvases are painted ruthlessly and unconcernedly (the paint sometimes drips from the top to the bottom); but for several years he has been ranked as a figure to be taken seriously by persons who have been right about the impostance of other jolt-givers in the past. The Barnes Foundation at Merion, Pa., is said to have the largest collection of his work in America.

Soutine's life has been full of dejection and misery. Born in a ghetto in Smilovitchi, Lithuania, his childhood was one of poverty and despair. In his use of color he is Slavic and in his inspiration Jewish. His anguish is that of an artist born in the ghetto and this deep racial suffering he transmits to his canvas.

It is interesting to note what the critics thought of Soutine. Carlyle Burrows of the Herald Tribune said: "It is a curiously frenzied affair, as those who are familiar with his work might well expect. Soutine's wildest distortions, his most somber and riotous color, his strangely inhuman portraits, with their painfully twisted and mournfully pinched faces and figures, all may be seen in the present show. The effect, which is slightly repellent in almost any individual work, is intensified greatly by the twenty canvases. Soutine has always stood a little in the background of modern art, sufficiently remote and mysterious to be termed a mystic, but potent enough to grip occasionally the public interest."

Henry McBride of the Sun: "If one were to delve into the secret processes of his mind, one would find, doubtless, that his distortion is merely his way of being abstract. The exact physical proportions of the sitter were so little his business that he threw them all to the four winds and gave himself up to an orgy of what we now call 'eye-music,' and the tones he drew from his instrument were luscious indeed. No other painter in Paris today uses painter-like color in such a painter-like way as he."

Admitting that Soutine is "a hard nut to crack," Edward Alden Jewell of the Times wrote: "As a colorist he takes uncanny flights. And at rare intervals we find him engaged in a flight of pure lyric lucidity. Perhaps with a very powerful nutcracker we might be able to solve the whole conundrum."

# MORRIS

PAINTINGS OF VERMONT LITHOGRAPHS

February 18 to March 3

WALKER

#### 13

### The Miniaturists

At the 37th annual exhibition of the American Society of Miniature Painters, being held in the Grand Central Art Galleries until Feb. 22, the Levantia White Boardman Memorial Medal was awarded to Elsie Dodge Pattee for her baby portrait, "The Glass Ball." This is the second time this award has been given to Mrs. Pattee, who is president of the organization, her former honor coming in 1930. Honorable mention went to Malte Hassalriis for her portrait of Mrs. DeWitt Wallace. The jury of awards was composed of Anne Goldtwaite, Harrison Mann and William E. B. Starkweather.

The exhibition, wrote Edward Alden Jewell in the New York Times, "fully lives up to the high reputation established by the society in the past."

Among the exhibitors are: William J. Baer, Martha W. Baxter, Florence Beecher, Clara Louise Bell, Alma H. Bliss, Rosina C. Boardman, Dorothy Brugger, Berta Carew, Eda N. Casterton, Beatrice S. Clark, Sarah E. Cowan, Martha B. W. Day, Birgitta M. Farmer, Bernice P. A. Fernow, Josephine J. Foote, Elizabeth D. Fuller, Harriette D. Gale, Alice Fuller Goodhue, Elizabeth S. Graham, Florence Topping Green, Alexandrina R. Harris, Isabel Hartmann, Margaret Foote Hawley, Cornelia E. Hildebrandt, Beryl Ireland, Virginia H. Irwin, Annie Hurlburt Jackson, Nathalie Jackson, Lisbeth Krause, Lydia Longacre, Betsy F. Melcher, Gray P. Merrels, Maude B. Miller, Grace H. Murray, Katharine S. Myrick, Mary McLain, Ruth S. McLean, Mary McMillan, Pamela Ravenel, Lily Rhome, Florence Sims, Olga Sorensen, Artemis Tavshanjian, Carol Terry, Nelly Tolman, Effie Trader, Frederick Walther, Mabel R. Welch, and Ida M. Wilde.

### Texas Centennial Decorations

Pompeo Coppini, sculptor, and Eugene Savage, painter, have been commissioned to execute principal decorations in the \$1,000,000 State Hall at the Texas Centennial Exposition in Dallas. John V. Singleton, chief of the board of control's centennial division, announced that Savage will do a series of large murals commemorating Texas heroes, and Coppini will design the statuary. Six Texas heroes to be honored are Stephen F. Austin, Samuel Houston, William B. Travis, Mirabeau B. Lamar, Thomas J. Rusk and James W. Fannin.

A Robert E. Lee memorial, designed by A. Phimister Proctor, has been given to the city of Dallas by the Southern Women's Memorial Association and will be unveiled on June 6 at the opening of the Exposition. It is an equestrian group showing General Lee and a young soldier.

### Painting by Benton Given to Kansas City



"The Sun Treader," by Thomas Hart Benton.

"The Sun Treader," considered one of Thomas Hart Benton's most important paintings, has been acquired by the Friends of Art of Kansas City for their first gift to the William Rockhill Nelson Gallery. The picture, a portrait of Carl Ruggles, famous modernist composer, was selected from a large group of paintings submitted for consideration. It is the object of the organization to enrich the permanent collections of the Nelson Gallery with a highly representative group of contemporary American art—a section of the museum that has been neglected. Benton, a "native son" whose highly individual murals and easel paintings have won him unusual prominence in the ranks of contemporary American artists, was considered an appropriate beginning. The purchase was made through the Walker Galleries of New York. Painted in tempera, "The Sun Treader"

measures 54 by 40 inches. It was exhibited last fall in the Carnegie International. Benton's work has received wide appreciation. In New York he has murals in the Whitney Museum and in the New School for Social Research. His easel paintings are to be seen in the Metropolitan Museum, the Whitney Museum, the Addison Gallery of American Art and the University of Nebraska. He is now working on a series of murals for the Missouri State Capitol at Jefferson City. Born 44 years ago in Neosho, Missouri, Benton is the great-grandnephew of the Thomas Hart Benton who was the first senator from Missouri.

53 Prints Sold at Nason Show

Fifty-three prints were sold from an exhibition of the work of Thomas W. Nason held at Goodspeed's Book Shop, Boston.

### ST. BOTOLPH CLUB

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AN EXHIBITION OF

WATER COLORS

by

### Carroll Bill

Including Scenes of Old and New Boston

Feb. 20 - Mar. 7

### MARIE HARRIMAN GALLERY

EXHIBITION OF PAINTINGS

by

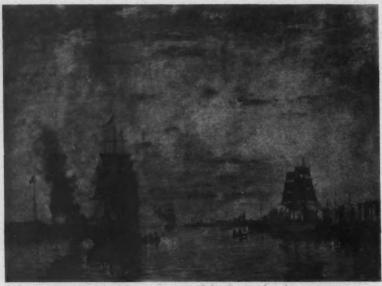
CEZANNE MATISSE DERAIN RENOIR VAN GOGH KUHN PICASSO

FEBRUARY 17 - MARCH 14

63 EAST 57th STREET

NEW YORK

### Boudin, "King of the Skies," Is Seen Here



"Sortie du Port du Havre," by Eugene Boudin.

The reserved and peaceful gray art of Eugene Boudin, the pupil of Corot and the teacher of Monet, is shown in a score of canvases at the Durand-Ruel Galleries, New York, until Feb. 21. Boudin, who was called the "master of the sea" and "the king of the skies" by Corot, was the link between the Impressionists and the Barbizon school. The son of a sea captain who gave up the sea for a small stationer's shop in Havre, Boudin filled his pictures with salt air and harbors. He painted the beaches, shore lines, ships and the sea, ever interested in cool tones of light and open air painting.

More than 30 years of steady and consistent development, covering the period of 1866 to 1897, are in these well selected canvases. After his studies in Paris, Boudin returned to Havre in 1856 to found the Ecole St. Simeon, named after the farm which was its head-

quarters. In this colony the French poet of restful grays was a leader. The group included Millet, Courbet, Harpignies, Jongkind, Monet and others. When he was over 70 Boudin received the Legion of Honor. Two years later, in 1898, he died.

The paintings on view "touch virtually every phase of his exquisite talent," according to Melville Upton in the New York Sun. "Here was one who could make himself heard with-

out raising his voice."

"Mostly Boudin kept to a quiet gamut, pearly, or even darker," wrote Royal Cortissoz in the New York Herald Tribune. "Whatever the key, you feel the breath of the open air in his art and the even splendor of the heavens. That was a fine phrase of Corot's for him, 'the king of the skies.' In the pellucid, silvery loveliness of his skies he looks back to Corot."

### A Drawn Battle

The battle of architectural styles is over, and the result is a draw, according to Louis La Beaume, vice president of the American Institute of Architects. The modernists are retreating "from their extreme position; the traditionalists are moving ahead; the fury of the verbal engagements is abating; beauty is as avidly sought as comfort.

"Excess is giving way to common sense," says Mr. La Beaume. "The architect of to-day realizes, as perhaps never before, the necessity of a fresher and less traditional approach to his problem. Economic forces, no less than aesthetic ideals, have always affected the course of design. Such forces must inevitably have their effect on what is called style in architecture. Certain elements and phrases in the architectural vocabulary are generally being sluffed off, and new words and phrases are being coined.

in

"During the past five years the architectural profession has been busy, not in the practice of architecture, but in the discussion of architectural theories. Heated verbal engagements have taken place between the proponents of tradition and apostles of progress. Both sides have often been eloquent, and sometimes logical.

"There is a vast difference, however, between verbal eloquence and architectral eloquence, and architects must, in the final analysis, be judged by their deeds rather than their words. Now that the fury of the discussion seems to be abating, we may take advantage of the breathing spell and attempt to appraise the net results of the controversy.

"If the functionalists have overstated their case, as must be soberly admitted, they have at least performed a useful service in calling attention to the need for simplification and for clean, outright architectural statement. Material functionalism as the sole attribute of architectural design is an absurdity, for architecture remains an art founded on use, but evoking a response from the spirit which hungers just as avidly for beauty as it does for comfort."

#### "Fear of Realism"

Alec Miller, English wood sculptor, speaking of his art at the headquarters of the English Speaking Union, New York, indicted contemporary sculptors for their unreasoning fear of realism. Reviewing the history of wood sculpture, Mr. Miller said the earliest examples extant were found in Egypt, where effigies of attendants were made by the ancients for the souls of the dead, in their journey to judgment, according to the New York Herald Tribune. The Egyptian sculptors, he said, were "obsessed with realism so that the soul would recognize where to go. Sculptors today seem dreadfully afraid of realism, and the whole movement of modern art seems to be running away from representation."

In the last 40 years, Mr. Miller said, there has been a revival in wood carving with the Germans leading. He explained that wood sculpture is entirely different from modeling in clay, since "the clay sculptor starts thin and builds up, whereas the carver begins with a thick block and cuts down. I never make a clay model, because if you do that you have to catch the portrait twice. By working directly you only have to capture the postrait concerned that is quite enough."

portrait once, and that is quite enough."

Mr. Miller, now on his sixth visit to the
United States, will be engaged on a lecture
tour until April.

CAMILLE MAUCLAIR
Noted French Art Critic
Said of The Paris Exhibit of

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### Mrs. Pennell Dies

Mrs. Elizabeth Robins Pennell, widow of the etcher Joseph Pennell, died Feb. 8 after a two days' illness of influenza-pneumonia at her home in New York. She would have been 81 on Feb. 21.

Mrs. Pennell was famous in her own right an an author and critic. With her husband she wrote "The Life of Whistler," the only authorized and the most authentic biography of the noted painter-etcher. The Pennells were intimate with Whistler for many years, regarding him with an affection and respect that amounted almost to veneration. Also working with her husband, Mrs. Pennell edited the "Whistler Journal," which appeared in 1921, thirteen years after the "Life." She later wrote an intimate study of Whistler called "Whistler, the Friend," and in the same year, 1930, published "The Life and Letters of Joseph Pennell." Pennell had died four years before. If Johnson had his Boswell, Whistler had his Pennells, and it is probable that his fame would not today be so great without their efforts.

Except for a single bequest of \$10,000, Pennell left his entire estate in trust to his widow, with the provision that on her death everything should pass to the Division of Prints of the Library of Congress. He also directed that his capital should be kept intact and be known as the Pennell Fund, to be applied to three ends—the purchase of additions to the Whistler collection which he had given to the library; formation of the J. and E. R. Pennell Collection of books, drawing and manuscripts in his possession at his death; and the formation of a Calcographic Museum similar to that in the Louvre.

Thus, says the New York Times, "the Library of Congress will now receive many valuable additions to its already unique assemblage of Whistleriana, and will have a fund especially for the purpose of acquiring any fresh Whistler item which from time to time appears on the market."

Last Spring the Grolier Club gave an exhibition of the works of Mr. and Mrs. Pennell, opened by a talk by Dr. Edward L. Tinker on "The Pennells, A Saga of More Work Than Play." The exhibition disclosed that Mrs. Pennell, although her friends said that she could not cook an egg, was an authority on good food and had written several volumes on the culinary art, among them "A Guide for the Greedy—by a Greedy Woman." Photographs in this exhibit recalled the bicycle trips the Pennells took every summer in Europe for many years. The first vehicle they rode together, says the Times, "was a huge tricycle, of so forbidding an appearance that they were arrested when they rode it into Rome."

#### "Painting-of-the-Month Club"

Contemporary Arts' "Painting-of-the-Month Club" continues to increase its attendance at the monthly gatherings held at the St. Regis, where in addition to a reception addressed by a prominent figure in the art world, one member receives the "painting-of-the-month." Yearly subscriptions entitle the holder to a lithograph by Harry Leroy Taskey, as well as each month's opportunity to gain a painting. Organized along similar lines, the Upper Montclair Club is carrying on successful tri-monthly meetings. March 6 will mark the next reception of the New York group. Details of the program and the paintings to be presented may be obtained from Contemporary Arts, 41 West 54th St., New York.

### Sepeshy, Magyar, Paints His Adopted Land



"-And Ye Shall Find Help." A Tempera Painting by Zoltan L. Sepeshy.

Zoltan L. Sepeshy, resident instructor at the Cranbrook Academy of Art, Bloomfield Hills, Mich., is holding his first New York show at the Marie Sterner Galleries until Feb. 22. Although he also works in oils and water colors, his exhibition is given over to tempera, which he prefers as a medium because of its brilliance and pliant color. Sepeshy, Hungarian born, came to America in 1921, at the age of 23, equipped with a technical training gained at the Royal Academy of Fine Arts,

On his arrival here, "the variety of impressions, the vital insistence of his new environment, quite naturally turned Sepeshy's mind in a great number of directions," points out Clyde H. Burroughs, curator of American art and secretary of the Detroit Institute of Arts, in the catalogue. "He applied himself to finding the significance of this kaleidoscopic world about him. His translations of vivid impressions were recorded with vitality and personal action. The present exhibition of paintings indicates how deeply he has penetrated the character of his adopted land, and

how sensitively he has apprehended its essential qualities."

For his participation in the American Scene, Sepeshy has selected painting material in the Middle West and the harbor of Frankfort, Mich., with its active fishermen and water industry. But no matter how accurately or sympathetically he records these scenes, they are still lacking in American quality. Sepeshy's art is too sophisticated and highly accomplished to bear a "native" flavor. Instead he seems to belong to the modern school of Hungarian painters whose leader is Aba-Novak. Sepeshy, however, is eagerly alert and adept at catching the humor and essentialities of homely scenes and rural landscapes. Keeping his color down to a low key, accentuated by varying tones of deep red, slate blue and warm shades of yellow, the artist strikes a balance between realistic veracity and imaginative interpretation. Movement and luminosity are obtained by shifting and grading strong values. In appearance Sepeshy's temperas have the same character as palette knife work, adroitly executed, in oil paintings.

Frederic Farley Exhibits

Frederic H. M. S. Farley, Baltimore painter and etcher, is holding an exhibition at the Maryland Institute until Feb. 19. Portraits of distinguished citizens, developed in sanguine and pastel, are shown with a number of drypoints. Farley studied at the Pennsylvania Academy, the Maryland Institute and in European art centers. He is well known as a lecturer on art as well as for his creative work.

Babcock Galleries Move

The Babcock Galleries, now in their 84th year, will move on March 1 from temporary quarters at 108 West 57th Street, New York to 38 East 57th Street. The opening exhibition will include works by American artists, among them some of the important paintings from the famous Cudney collection from Chicago. This collection, which contains many fine examples of American art, was recently acquired by the Babcock Galleries.

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### New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

The Italian Campigli Wins Critics

When the Julien Levy Galleries first started in New York back in 1931, Massimo Campigli was included among the chosen few. year he was given an individual exhibition which is being followed this year by a selection of recent portraits and figure subjects, on view at the galleries until Feb. 17. "Gone, in a large measure, are those pale forms that, but half emerging from some mysterious antique conclave, appeared to ally themselves with memories that haunt old weathered walls upon which artists, centuries ago, inscribed their dreams," said Edward Alden Jewell in the Times.

"Campigli's palette has deepened. His color has more 'body,' though it still seems macilent and dry and scrupulously unmanicured. The compositions tend to be more lively and complicated, while a shyly quickening interest in contemporary life, far removed from 'naturalism' though its expression be, qualifies the former austere detachment. Campigli, however, continues to be a painter who speaks with muted thought; and if there be any emotional utterance here it must, one feels, reside in some whispering overtone."

There is something "mellow, quiet and altogether disarming" in the work of this Italian painter, thinks Henry McBride of the Sun. "There is nothing sensational in the style or in the matter. It is not exciting at first glance. Yet the longer it is studied the more special it becomes. In the end it seems quite rich and valuable. . . . The Campigli paintings have a hint of chalkiness in the color which makes them relate, in some curious way, to the ancient frescoes on Italian walls. Yet they are also, and this too in some curious way, modern. The painter's style is compounded all through of paradoxes. Each picture is in an apparent monotone which awakens into gleaming colors when studied. Each one is reserved almost to the point of repression yet has vitality. Each one is composed with apparent casualness yet arrives at precise decoration."

The artist seems to be playing a game with his subject matter and titles. First, there is one "Femme se coiffant" and "Deux Femmes se coiffant" and then "Trois Femmes se coiffant," and after ces femmes had got themselves so coifed, adds Mr. McBride, then "they and their friends took part in an enormous concert, and after that, to revive themselves a little, went for a boat ride in 'Les

Barques'.'

#### Viennese Artist Gains Approval

The debut of Mariette Lydis, Viennese artist, at the Marie Sterner Galleries brought a warm response from the critics. Her talents and unusual attainments led Henry McBride of the Sun to say: "Miss Lydis is an able and sensitive draftsman, who is at her best, on this occasion, in her portrait drawings. It stands to reason that the same draftsmanship occurs in the oil paintings, but something strangely exotic overcomes the artist in this severer medium and gives it the impression of being forced."

In her work, said Edward Alden Jewell

of the Times, there radiates "an instantly communicated fineness, which, especially in some of the oils, takes on a never too boldly italicized caste of elegance. There is great delicacy in the fragile color and in the simplification of these quiet, breathless forms. If the flavor seems 'precious,' its peculiar, vaguely haunting charm is yet not to be gain-said. And the drawings, in another room, betoken draftsmanship of a distinguished order.'

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Carlyle Burrows wrote in the Herald Tribbune: "Her crayon drawings on display are distinguished for their exquisite line and taste, and include, among various figures and por-traits, a remarkable study of clasped hands. This is, for sheer beauty, as fine as anything in the show. As a painter, too, she shows the same refinement and skill, but with varying degrees of freedom of expression."

"As If He Sang at His Easel"

One of the most appealing features in the work of Jacques Zucker at the Guild Art Gallery is "the delight in clean color implicit in these pictures," according to Howard Dev-ree in the *Times*. "There is a happy lilt in them, as if the painter had sung at his easel and succeeded in putting some of the song into the paint." The show continues until

"With an eye for the finest color nuances and a most feathery touch, Jacques Zucker creates a very tender landscape and genre," wrote Jerome Klein in the Post, and added: "Zucker does not always successfully skirt the dangers of a lapse into Utrillo or the tendency to cover canvas with nice texture painting that does not count in the larger sense." To Carlyle Burrows of the Herald Tribune the artist "is a piquant colorist and especially sensitive in his series of little farm scenes, which are quite poetic in feeling. In his figure subjects, which are similarly sensitive and well painted, he is more whimsical."

"New Strength and Plastic Values"

Since his last show at the Midtown Galleries two years ago, M. Azzi Aldrich, the sculptor who turned painter, has been making steady progress, in the opinion of Carlyle Burrows of the *Herald Tribune*, "having added new strength and plastic values to his painting. There is a sharp quality of contrast and crisp fresh color also in these designs, which are direct, and vivid, and have the interest of new and personal approach."

Howard Devree of the Times also agreed that Aldrich had acquired "a new assurance, a much greater flexibility in composition, and, in the use of color, a more symphonic approach. . . . When he essays still life he makes color and design equally subserve his purpose and complement each other far more successfully than in his early work. Especially in the depth and sureness of his color his advance will be found most gratifying." Henry McBride in the Sun described the artist as using "staringly bright colors and painting with decided energy. He is concerned at present chiefly with design and color, and does not go deeply into such matters as textures and atmosphere."

Tucker's Exuberant Youth-at 70

What art in general needs is more genuine youth, thinks Edward Alden Jewell of the Times, "such as that so exuberantly displayed by Allen Tucker, who will be 70 in a few months." Tucker is showing 22 oils and water colors at the Rehn Galleries until Feb. 22. "His exhibition," continued Mr. Jewell, [Continued on next page]

### Knows and Paints the True American Negro

Natural studies of the American Negro, varying in age and color, by Elisabeth Paxton Oliver are on view at the Ehrich-Newhouse Galleries, New York, until Feb. 22. Because she has spent so much time with Negroes, Mrs. Paxton speaks with authority in her paintings. Hers is no casual acquaintance. Her models seem to have confidence in her and are anxious to please her by sitting as still as possible. For this reason some of them appear a little constrained and self-conscious with their eyea focused steadily on one spot. Yet there is a certain bond of friendly sympathy between the artist and these descendants of the coastal Spanish slaves.

It was some time ago that Mrs. Oliver, once a student of the Pennsylvania Academy of Fine Arts and George Elmer Browne, became annoyed with the usual caricature studies of "head-hunter types of Africans," masquerading as American Negroes. So she set out to paint different types of real Southern Negroes by means of individual portraits. Her first portraits were of the fine old types that are fast dying out. She found the subject so interesting that she went on to portray the Negroes of the present generation, finding her material mostly in her own community in Atlanta, among her present or former servants and their kinspeople.

One of these blue-black people is Parson Francis, unable to read or write, but expounder of the Scriptures from his "Jehovah," quoting verbatim, with a good memory for its stories as read to him in bygone days. Uncle Eph is of the same pure African stock, at 108, the oldest resident of Mayport, Fla., and proud to have represented his race in the Florida exhibit at the recent Chicago Fair. The patch work quilt which is an integral part of the portrait of Anna Wisham, was Anna's most cherished possession when General Sherman burned Atlanta on his march through



"Gladys Sewell," Elisabeth P. Oliver.

Georgia. It was buried with the silver of her master before she fled under his protection.

Viola, of less pure stock, is pictured with her thirteenth child. The resignation of Viola and the wondering joy in the pickaninny's face are interesting studies in expression contrasts. Among the younger set is "Gladys Sewell," reproduced above, who looks very much like a colored debutante in her red dress. Gladys is Mrs. Oliver's example of an educated young lady whose outlook is none to happy. She has thrust too much of tradition and natural feeling behind her and has too little of a new world to look forward to. Gone is the happy and spontaneous laugh and soul-lifting song of her people. Instead she stares wide-eyed and bewildered at a new world, suggesting the plaintiveness of one whose future, at best, is still uncertain.

## New York Season [Continued from preceding page]

"contains all the sparkle and adventurous letgo that seem often lacking in the mature work of men half or one-third as old. I disagree with ever so much that Mr. Tucker paints, yet I always look upon him as one of our most fresh and redoubtable artists."

The paintings proved to be "very disappointing" to Emily Genauer of the World-Telegram. Not one of them gave her "any particular pleasure." Tucker is a vigorous painter, she said, "but a too derivative one. His work suggests Van Gogh on several counts: to wit, the use of short, jiggling, elbow-macaroni brush strokes." But Royal Cortissoz, veteran critic of the Herald Tribune, felt that Tucker "has made a decisive advance in the development of his art." His work "shows an expansion of his imaginative powers and technical progress to match it. There is a deeper romanticism tingeing his ideas and there is a firmer boldness about his statement of them. . .! He has never been more convincingly affirmative, more spontaneously and securely himself."

#### From Newspapers to Paint

The whiplash power of William Gropper's drawing brush has carried across the continent, even across the Pacific to Tokio, according to Jerome Klein of the Post. However, at the A. C. A. Gallery visitors were given a chance to see what Gropper can do with pigment. "So clusive and variable is

the talent that flashes through this show, with its deft allusions to Ryder, to Japanese land-scape, or to contemporary Parisian painting that it seems almost indefinable. For an artist whose journalistic stints have left him time to paint only on the fly, Gropper shows an extraordinary acute understanding of the problems of painting. He is alternately a scintillating colorist and a skilled translator of his graphic satires into paintings that lose none of their biting power through their fine surface qualities."

Gropper's show was "both a surprise and a delight" to Edward Alden Jewell. Speaking of his "nimble performance in color," Mr. Jewell remarked in the Times: "Gropper is a born muralist, who ought to be given plenty to do in this day of maximum wall space and minimum talent. Nearly every item in his delightful show at the A. C. A. seems less an easel picture than a sketched detail for some spirited mural scheme. Gropper, of course, is also a born satirist—which means that he never stoops to the mere humorless, dull diatribe of the social agitator who sees art in terms of stridulous propaganda. What any 'class struggle' needs is more keen-eyed, merry Groppers and fewer thumping soapbox oracles."

#### Virginia Berresford Interests Critics

Virginia Berresford, described by Henry McBride of the Sun as "a second cousin, technically, to Georgia O'Keeffe" and "the latest recruit to the solidly American battalion [Continued on page 29]

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### Two Tons of Hoosier Salon Prizes Awarded



"Frightened Horses," by W. Karl Steele, Winner of John C. Shaffer Prize of \$500.

Under the auspices of the Hoosier Salon Patrons Association, Indiana artists held their 12th annual exhibition at the Marshall Field Picture Galleries, Chicago. On view until Feb. 8 were works in all media by present and former residents of the state.

Indiana boasts one of the most active art associations in the country, founded in 1924, through the efforts of the Daughters of Indiana of Chicago. Enlisting patrons from all parts of the country, the group conducts a permanent galicry in Chicago and sponeous a representative exhibition of Indiana art each

W. Karl Steele, a student at the John Herron Art Institute, won the John C. Shaffer prize of \$500 "for the outstanding picture in the exhibition" with "Frightened Horses," which THE ART DIGEST reproduces. Grant Christian's "Woodcutters" was given honorable was given honorable mention. The first Hickox sculpture prize of \$200 was awarded to C. Warner Williams for his bas-relief of George Ade, while John David Brein won the second Hickox prize of \$100 with "Sonneteer," and Seth M. Velsey received honorable mention for "Life." The Tri Kappa Sorority of Indiana \$300 purchase prize went to Dale Bessire's "Wintry Road," and the Chicago Associate Chapter of Tri Kappa Sorority \$75 selection purchase prize to Carl Graf's "Waning Winter."

Other \$200 awards were: The Edward Rector Memorial prize "for the best Indiana landscape by a native and resident of the to Floyd D. Hopper; the Frank F. Hummel Memorial prize "for the best autumn landscape in oil" to Joseph Spurgeon's "Hardin' Hollow, Brown County," (honorable mention to Adolph Shulz' "Lazy Day" and Oscar B. Erickson's "The Old Elm);" and the Indianapolis Star prize "for the outstanding portrait in oil" to Hill Sharp's "Dr. William B. Hesseltine," (honorable mention to Lucy Drake Marlow's "Mother" and John M. King's "The Girl in Red Blouse.")

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In the \$100 class: The Lawrence A. Downs prize "for the outstanding landscape along the Illinois Central route in Indiana" went to Dale Bessire's "Wintry Road;" the Daughters of Indiana of Chicago prize "for the outstanding marine in oil" to Samuel Hershey's "Morning Serf," (honorable mention to Lillie Fry Fisher's "Drying Sails)"; the Peter C. Reilly prize "for the best work in any medium by an instructor in a Catholic school" to Emil Jacques' "Sun Play;" the Orphan Annie prize "for the outstanding portrait of a child in oil" to Vera Griffith's "Portrait of Betty Louise;" and the Muncie Star prize "for the outstanding work by a woman artist" Marie Goth's "V."

Sister Rufinia won the second Peter C. Reilly prize of \$75 with "Mixed Bouquet," honorable mention being accorded Sister Edna's "Snow Scene." The Harold Gray \$50 prize "for the outstanding still life was awarded to William Kaeser's "Rubber Plant." In the water color division Sara Bard won the Col. George T. Buckingham \$50 prize with "Island Homes," while Carolyn Bradley's "Island Homes," while Carolyn Bradley's "Tree Dotted Hill," George Yater's "Still Life Painter" and Glen Mitchell's "The Black Tower" received honorable mention. For the "best group of etchings" George Joseph Mees won the Frank S. Cunningham \$50 prize, and J. H. Euston was given honorable mention.

In honor of Gaar Williams, the late Hoosier illustrator and cartoonist, the Salon arranged a memorial exhibition of 113 examples of his work. Early cartoons by Williams have historical as well as artistic interest. special invitation three canvases by the late William Forsyth, staunch supporter of the Hoosier Salon, were included.

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### **Auction Sales**

English period furniture and decorations Queen Anne and Georgian silver, Sheffield plate, fabrics, paintings and Oriental rugs will come up for auction at the American Art Association—Anderson Galleries the afternoons of Feb. 21 and 22, when the collections of Mrs. Richard T. Wilson, W. H. North and other properties will be dispersed.

A Charles II English 17th century carved

walnut love-seat covered in fine 16th century Brussels Renaissance tapestry is prominent in the Wilson collection. Other attractive pieces are a pair of Sheraton decorated and inlaid satinwood commodes, a Georgian mahogany miniature china cabinet and a pair of color-ful Coromandel lacquer bombé commodes in the Louis XV style. Exceptional examples of London silversmithing include an important William and Mary silver flat-topped tankard, made by John Hobson in 1694, and a graceful George II skittleball kettle, made by John Swift in 1749.

Decorative objects include two Georgian tall-case clocks, one in walnut made by John Burputt of London, and two bracket clocks, one made by Robert Philp of London about 1780. A group of paintings of various schools includes "Figures Before a Corinthian Temple" by Pannini and "Cattle Pasturing" by Emile van Marche. Worcester, Swansea, Minton, Nanking and other porcelains, Japanese and Chinese pottery, lacquer and carvings are also offered.

Osborne Library in Sale
Standard sets, first editions and general
literature from the library of the late Thomas
Mott Osborne and from the library of the
late Charles A. Wightman will be dispersed
at the American Art Association—Anderson Galleries the afternoons of Feb. 19 and 20. Collections of first editions of works by Dickens, Thackeray and Trollope and separate first editions, some in the original monthly parts as first published, are among the books offered, as is a collection of 109 volumes by

Sir Walter Scott, mostly first editions.
The "Outward Bound" edition of Kipling's works in 34 volumes, printed on Japan vellum, is among the standard sets. The edition of Thackeray's works is extended from 26 to 52 volumes by the insertion of more than 2,000 illustrations. John Griffith's "The Paintings in the Buddhist Cave Temples of Ajanta, Khandesh, India," two volumes, London, 1896-7, is apparently the first copy of this important art reference work to be offered at

public sale in America.

#### Art Education Today

"Art Education Today," the second annual publication of the fine arts staff of Teachers College, devoted to an open discussion of art and art trends in education by leading authorities, will appear in April (New York, Bureau of Publications, Teachers College, Columbia University, \$1.00, by mail, \$1.15). Purely educational in scope, the magazine does not duplicate the field of commercial publications. The forthcoming magazine will be a memorial to the late Professor Arthur Wesley Dow.

#### Dorothy Paris Gallery 56 West 53rd Street, New York City

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### Isabel Bishop Shows Her New York Types



"The Kid," by Isabel Bishop.

Since her first exhibition at the Midtown Galleries in New York three years ago, Isabel Bishop has secured a firm foot-hold in America's contemporary art field. She has been with the Midtown Group since its beginning, and now the galleries are exhibiting a com-prehensive group of her oils, to remain through February. Last Spring the artist's successful showing of drawings and etchings gave added testimony to her sound draughts-

Like Kenneth Hayes Miller, with whom she studied, Miss Bishop seeks her material in the lower part of Manhattan, picking out shop girls, subway riders and the mixed collection of humanity gathering on New York's squalid avenue of shoppers, Fourteenth Street. Her color is also akin to the pallid tones of Miller's art, as are her portly faced female sub-

Apparently Miss Bishop works long and urefully on her subjects. Her small outcarefully on her subjects. put, however, has found its way into the Carnegie International, the Century of Progress Exhibition, the Pennsylvania Academy Annual, the Chicago Art Institute Annual, and almost every other leading exhibition in America. Two of her canvases have been acquired by the Whitney Museum out of Biennial exhibitions. A study for one of these, a nude examining her feet, is included in the present show. Recognizable are the studies of Walter Broe, fast becoming a celebrated model for New York artists. A "down and outer," he was first discovered by Raphael Soyer in the act of fishing cigarette "butts" from a grating on Fourteenth Street. After posing for Soyer's park bench scenes and mission interiors he was employed by Nicolai Cikovsky for his water front scenes and then by Reginald Marsh and Minna Citron.

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### Artists of Pittsburgh Find Material and Inspiration Near Home



"Autumn in Pittsburgh," by Samuel Rosenberg. First Prize Award by Associated Artists of Pittsburgh.

The 26th Annual Exhibition of the Associated Artists of Pittsburgh has opened with "a freshness and a vividness and more imagination than has exploded around there for ears," according to Jeanette Jena in the Pittsburgh Post-Gazette. "With a point of view which may be indebted to the American Scene revivalists and which seems to have learned something from every modern cult except the surrealists, these local painters," writes Miss Jena, "are at least putting down what they really see and know, and the result is amazingly invigorating."

Douglas Naylor, correspondent of the Pittsburgh Press, had a different opinion. To him the exhibition revealed "a wearisome collection of paintings with only a few brilliant a dreadful room of water colors, a passable group of prints, but a fine display of handicraft, and a superb show of sculpture. For some reason, not easy to understand, local sculptors and craftsmen have displayed far more originality, power, imagination and re-

finement than the painters.

"Leading the field of painters," continued Mr. Naylor, "is that chunky, jolly teacher at Carnegie Tech, Samuel Rosenberg, to whom the judges wisely gave the first prize of \$150, offered by the Association. In 'Autumn in Pittsburgh' the artist has created a fine tonal study keyed around a leaden sky, weatherbeaten frame house and a family drudging at a wash-day job of hanging clothes on a windlashed clothes-line." Rosenberg, apparently, is so well known as a prize winner that he needs no introduction in Pittsburgh. However, Miss Jena says of him: "Again we have an artist who has looked to Pittsburgh for his subjects, whose imagination has made both laymen and painters see that our much maligned fogs and mist transform the superficially drab into a thing of real visionary beauty."

The second prize of \$100 was awarded to Harry K. Sherman for "Red Building on a

Grey Day," while Leland Knoch was given the third prize of \$50 for "Case Records," a document of the weariness and wan futility of "Relief." The Ida Smith Memorial prize of \$100 went to Marcella Comes for "Summer Afternoon," judged the best figure painting in the show; Madolin Vautrinot received the alumnae prize of the former Pittsburgh School of Design for Women for a "Landscape;" Harry F. Blair, winner of the Mary John Kirkpatrick Memorial prize of \$100, in his "To the Steel City" is compared with the late John Kane in his meticulous use of color. The coveted prize of \$250, offered by Car-



"Aspiration," by Charles Bradley Warren. Art Society of Pittsburgh Sculpture Prize.

negie Institute to the artist with the three best oil paintings, was given to Godfrey F. Biehl, who uses, according to Mr. Naylor, "queer shaped buildings," and splitting the pictures with railroads or streets inserted at odd angles, "has created work that is striking at first sight, but is hardly more than geometrical idiosyncrasy." The Camilla Robb Russell Memorial prize of \$25, the only water color award, was given to A. James Speyer "Crooked Street." Richard Crist ceived the \$100 Art Society prize for "Five P. M., Pittsburgh," which, apparently, could be five P. M. in any American city, with its groups of workers homeward bound.

In the sculpture group, Janet De Coux received the association's prize of \$75 for two Semitic heads, "Aaron" and "Moses," biblical studies. Charles Bradley Warren was awarded the recently instituted Art Society of Pittsburgh prize of \$50 for his three-quarter length

classic nude, "Aspiration."

#### Policeman-Artist

Bernard Lamotte came to New York after active days as a journalist and a member of the Paris Special Police. He has devoted his time here to recording water color "snap f New York life and scenes. These shots" studies of café life, the courts, the water front and other typical aspects may be viewed at the Wildenstein Galleries in a show entitled "New York Without Skyscrapers" until The New York police have co-Feb. 20. operated with him in finding some of the material for his exhibition.

These 47 paintings bear out Lamotte's special talent for never forgetting a face, that has made him useful in Paris in the observation of suspected criminals. He works from memory and has trained his eyes to register and retain an almost photographic record of scenes that interest him. His pictures of New York's seamy side have all been finished since his arrival on Dec. 12. The faces of policemen, men and women the police suspect but have not yet arrested, dancers and roustabouts are much the same as those in Paris, Lamotte points out, but the way they hold their bodies and their "singing" walk is too big," said Lamotte in an interview in the New York *Herald Tribune*. "It is a world, not a city." "And besides," he added when asked if his ability might be useful in New York, "it is so strange, so mixed, that I should think your detectives would all become artists."

#### Shows Paintings of Ireland

The second New York showing of the work of Mrs. Michael MacWhite, wife of the Irish Minister to the United States, is being held during February at the galleries of Mrs. Cornelius J. Sullivan. These 23 paintings consist mostly of landscapes in various parts of the Irish Free State and a few cottage interiors. They were painted during Mrs. Mac-White's visit to Ireland last year. More recently she has been painting in New Mexico and Arizona, but has included none of her American scenes in this exhibition.

Although she is Danish by birth, Mrs. Mac-White has been influenced by the art movement in her adopted country, where she has received many honors. Before her marriage she studied art in Munich and Paris. exhibitions have been held by Mrs. MacWhite

in several cities of this country.

### Yards of Protest

[Continued from page 4]

lave directly, through club efforts, bought many paintings. Des Moines club women sponsor a local talent exhibit with prizes. They buy the first prize each year for their club home.

Over these purple and gold prairies of Iowa there traveled last year a little "Blue Caravan of Art." It is owned and run by a club woman! (That was before the "Caravan of Art" was heard of in Massachusetts). It was filled with "singing artists"—club women. Certain ones gave painting demonstrations, others worked in sculpture, while still others sang the songs of the state's poets and composers. Besides, they trundled hither and yon a representative exhibit of lowa artists, so that clubwomen could know the work of their home state a little better! Probably thirty pictures were sold to clubwomen, to clubs, libraries, and schools on this series of tours.

Probably thirty pictures were sold to clubwomen, to clubs, libraries, and schools on this series of tours.

The "Penny Art Fund" has for several years been increasingly supported in Iowa to the benefit of Iowa artists. Six originals last year were placed in club homes in Iowa through this menns.

During National Art Week one small town's clubwomen sold mere etchings from their own etcher's studio than had everbeen sold in a like period of time before in Iowa. This man has been as successful in Iowa, through the efforts of club women, as he was in his various "one man shows" in New York and Chicago. What else do we do besides tolk sur Ansbands into buying pictures? In Iowa this fall we held over one hundred exhibits for Iowa artists. We clubwomen of Iowa held a "Seif Fortrait Exhibits" some months carlier than any similar one in the Middle West.

All over this sixte we hear that club leaders have themselves come to the rescue in our schools, teaching art classes free, holding exhibits, poster contests, Sunday afternoon painting classes, evening classes, and demonstrations.

You are no doubt correct in your statement that "America epends more time in promoting art understanding and art appreciation than does any other nation." This country is guilty of dropping art courses from wast numbers of school curriculums as one of the "frills." We cannot fool ourselves into thinking that art can be taken seriously when we relegate it and its creative talent, to the superficial, unessential, and luxurious phases of our living. The cart is certainly before the horse when we begin thinking about art in our old age, In Europe they begin when life is young. When America's schools make art appreciation and "education for living," realized early, as a positive importance in life, then our artists shall live and create a great American art within the understanding of all. a great American art within the unde of all.

of all.

The art world is justified in marveling at the "club woman's art activity." We have talked too much in the worng places, but for the occasional "shaft that went home" let there be credit! In Iowa we are plowing the fields for the blossoming of a living, vital, art even today. Before tomorrow we know that our youth will have caught the urge to live more completely through the avenue of creative art.

We won't need even a shoe string! Armed with "jug skins, tall corn, and a gentle voice," we shall challenge the over-zealous eastern critics to dare cause our artists uneasiness or unhappiness!

A letter from Dorothy Wemple of Somerville, N. J., contains many interesting points:

You quote a letter from a clubwoman, [Mrs. Thayer] whose viewpoint I feel sure most of us have outgrown long ago, to prove that the interest of clubwomen in art is academic rather than helpful to artists.

May I call your attention to a clubwoman

May I call your attention to a clubwoman project? It is the Penny Art Fund, which was started some years ago by Mrs. Alvoni Allen in New Jersey. Through her efforts, giving unstintingly of her time and generously of her money by buying the works of American artists which she presents as prizes, she has succeeded in establishing this fund in over thirty-five states. Alaska has recently become interested, and she received a request to write an article for sh art magazine in Berlin telling them how to start the fund. It is a simple proceedure—a penny a year from every clubwoman.

Each state art chairman buys with the money

to start the fund. It is a simple proceedure

—a penny a year from every clubwoman.
Each state art chairman buys with the money
contributed the best work possible by the artists
of her state and then gives these creations,
sculpture, paintings or prints, as prises to the
clubs doing the most practical work for art.
Mrs. Alvoni's aim is to have the clubwoman
fund itself yield annually about \$30,000, which

will be used yearly to purchase American art, each state buying from its own artists.

It may also be true in some places, as Mr. Kurtsworth points out in his reply to Mrs. Thayer, that many fine club houses are bare of art. But in New Jersey I know that a definite effort is being made to assemble good collections, containing even now the work of such men as Charles Curran, Charles Warren Eaton, Ballard Williams, Charles Chapman, "Pop" Hart, Henry S, Eddy, Gordon Grant, Haley Lever, and so on. We would gladly add Marins, O'Keeffes and other moderns if their prices were within our reach. Fine art is constantly being presented ur loaned to public schools and libraries, or given as prizes to school children.

I have seen art reports from other states and

school children.

I have seen art reports from other states and alize that New Jersey clubwomen do not stand one in striving to give encouragement and nancial support to American Art.

Mrs. Vesta O. Robbins, chairman of the

division of art for the Montana Federa-tion of Women's Clubs, writes in part as follows:

follows:

The clubwomen are buying art. Every clubwoman in my state, and practically all the others, contribute one penny a year to a fund from which I buy the art of my state for my state's clubwomen. This happens each year.

A clubwomen is usually up before a most exacting tribunal when she makes a move of any kind. She studies "Visual Education" and also "Impressionable Children." Her community is the tribunal, and her children are the higher court. She will be careful what art she buys, will she not, if she is sincere?

Luisi Lucioni on the cover of The Art Digest of Jan. 15 let me say "Amen!" And that goes for all clubwomen I know. Here is are artist who is not camera shy. He doesn't have to be.

Mrs. Warren Rufus Smith of Oak Park, Ill., who says she is not speaking "offi-

who says she is not speaking "officially as chairman of any art committee in any club, but as an artist and cluboman who has been for many years in different art positions in different clubs,

different art positions in different clubs," writes as follows:

I deplore the American outlook that puts the dollar constantly before the expression of the spirit. The nationalistic tendency robe art of that universality of expression of spirit which comes not from race or country, but from the Almighty. . . . Women's clubs are not run for salesmanship but for fundamental understanding and for assistance where, and in the manner, it is desired. Education in art is certainly needed before one is fitted to buy. The sincere, honest worth of the clubwomen is shown in this very demand for art deucation before considering themselves ready to buy or capable of buying. . . Neither spirit nor eternal values are going to be retarded by lack of buyers, so we will always have pictures and, thanks to our women's clubs, as well as many galleries, we will have intelligent buvers.

Clubwomen of the United States, this writer, and most of the art world, knows the tremendous energy you have used in the last few years to create art interest among your members and in your communities. Some there be, however, who doubt that, on the whole, you have imparted the right sort of "art understanding" or done enough to stir your wealthy members, and the wealthy members of the community, to buy for themselves or your club house or some other club house, art that truly expresses the times. Some there are who think your eyes have been turned too much to a trivial and insipid part.

It is not the part of The Art Digest to praise too much or to scold too much, but rather to present the art world as it is and to provoke thought and even con-troversy. This time the editor had to troversy. This time the editor had to take some of his own medicine, contro-He smiles at the way he fell into versy. it, and he is sure all the clubwomen who read this are also smiling.

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### Among The Print Makers, Old and Modern

### 18th Century French Drawings in Exhibition



"La Verrou (The Lock)." A Drawing by Fragonard.

Overtones of 18th century France are given visible form in the drawings from the Albert Meyer collection being exhibited this month at the galleries of Arnold Seligmann, Rey & Co., New York. Here some hundred delicate pencil sketches, water colors, pastels and gouaches voice the aesthetic spirit of their age, whether in genre, portraiture, landscapes of pastoral beauty or romantic ruins, cupids or boudoir subjects.

While the collection is given prestige by the inclusion of numerous examples by Boucher, Hubert-Robert, Fragonard and Greuze, Mr. Meyer has exercised his connoisseurship in selecting masterpieces by less publicized artists. Framed to period taste, these small pictures attest the high quality of draughtsmanship in 18th century France. They retain the sparkle and spontaneity of life which is often lost after a sketch is translated to the more formal demands of oil painting. The artists' familiarity with their media results in apparently effortless works but in spite of this facility there is strict observance of the laws of composition.

Hubert-Robert, whom a writer in the London Illustrated News aptly nicknames "Ruination Robert," because of his preoccupation with romantic ruins, has the largest numerical representation. The Meyer collection fortifies his

ETCHINGS DRAWINGS ENGRAVINGS OLD & MODERN

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ALDEN GALLERIES
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position as a master of architectural subjects. Developed in sanguine, black crayon or water color, these studies convey a sense of vast scale. The artist was sometimes meticulous in detail, at other times content to generalize for a deposition of set.

for a dramatic effect.

Papers from the travels of Robert and Fragonard, those warm friends and inveterate sketchers, afford interesting comparisons and contrasts. One amusing crayon study by Fragonard called "L'Indisposition" shows Robert reclining miserably against a trunk, the victim of "La Cuisine Locale." As their styles developed each seemed to borrow the other's tricks, until their distinct artistic personalities matured. Fragonard preferred the lighter vein of 18th century foibles. His "La Verrou" (The Lock) is reproduced herewith.

"Subject pictures," drawings expressive of political and social conditions, and Arcadian vistas abound in the collection. Boucher is seen in his charactistic moods. Of unusual interest is a religious subject, "La Presentation au Temple," which seems to prove that his depictions of the frivolities of his day concealed a deeper nature. By Ingres there is a remarkable portrait of Lord Douglas. Two of the Greuze drawings were bought by Mr. Meyer from the Hermitage collection. Louis Moreau (l'aine), whose water colors have almost the precision of miniatures, is represented by several pastoral subjects. Almost every picture in the collection is of museum calibre.

To Royal Cortissoz, art critic of the New York Herald Tribune, "It is an enchanting exposition of the traits of an enchanting period."

#### New Plans for Print Annuals

The Art Institute of Chicago announces a change in schedule for its two annual print exhibitions. The Fourth International Exhibition of Etching and Engraving will be held in the Fall of 1936 and the Sixth International Exhibition of Lithography and Wood Engraving in the Fall of 1937.

In concentrating on one exhibition each year the Institute anticipates a wider international representation and a higher caliber of work.

### **Print Auctions**

An auction which should prove of interest to collectors of Americana will be the Currier & Ives sale at the Plaza Art Galleries, New York, the evening of Feb. 20. The sale will consist of duplicates from the collection of Miss A. S. Colgate, the collection of Cecil Harrison and other properties. The catalogue contains some of the finest examples by these famous lithographers, such as the large folio "Peytona and Fashion," considered the rarest of all Currier horse prints.

Among the Winter scenes, the large folio "American Farm Scenes, No. 4," one of Fanny Palmer's masterpieces, is outstanding. A fine impression of "The Cares of a Family," Tait's most famous Currier print, in the rare first state, will also be offered. Another rarity is Louis Maurer's "The Last Shot." There are probably not more than four or five copies of this print known; it seldom comes up for auction.

The marine group includes the well-known "A Midnight Race on the Mississippi." Among the many sporting examples are "American Field Sports—Retrieving," "Catching a Tattar" and "Deer Shooting on the Chattagee." One of the most interesting groups contains the New York and Hudson views, among them "Central Park in Winter" and "Ice Boats on the Hudson."

On the evening of March 5, the Plaza Art Galleries will sell a large collection of etchings and lithographs from two estates. The catalogue embraces such prints as "Passing Flock" by Frank W. Benson, "Rheims Cathedral" by Lepere, "Per Dio E'Italia" by Heintzelman, "Blacksmith Shop" by Legros. Others are by Gifford Beak, Marie Laurencin, Arthur B. Davies, Arthur Briscoe, Joseph Pennell, Sir David Young Cameron, Muirhead Bone, Seymour Haden, and McBey. Completing the catalogue are the Whistlers—"Beggars," "Hurlingham," "Billingsgate" and the "Forge" and the Zorns—"Ida," "The Letter" and "Balance."

#### Southern Printmakers

"To Keep Green the Memory of Dr. Carl A. Weiss, Martyr-Patriot" a special \$25 purchase prize will be awarded at the annual exhibition of the Southern Printmakers, to be held in the Birmingham, Ala., Public Library in March. Entries must be sent to Frank Hartley Anderson, the secretary, at 2112 Eleventh Court, Birmingham, by Feb. 24. Works in any of the graphic media are eligible. An entry fee of \$2.00 covers all costs, including the society's unique presentation plan, as announced in a previous issue of The Art Dicest.

Under this plan each exhibitor is asked to furnish, should his work be chosen, sufficient unmatted prints for presentation to each of his fellow exhibitors, the block to be selected from the annual exhibition. For these prints the artist will receive \$1.00 each, "not profitable, but tending to create the interchange of prints among printmakers at cost." This distribution is limited strictly to the exhibiting artists, and is, in effect, a prize of from \$50 to \$100, with the winner selected a year in advance and given plenty of time in which to make the prints. This year's presentation print is the well known "Church Supper" by Frank Hartley Anderson.

### Among the Print Makers, Old and Modern

### Currier and Ives

One of the most lively sales of the auction season took place at the Plaza Art Galleries, New York, the evening of Jan. 31, when Mrs. John Slade's collection of Currier and Ives lithographs was dispersed. In view of the total realized, \$10,628, and the fact that sev eral record prices were paid, the sale, which was preceded by a definite slump for items of this kind, was an indication that the public has at last resumed interest. Currier and Ives collectors from all parts of the country were present; bidding was spirited and the disappointment on the part of unsuccessful bidders was evident. Most of the prints were sold in their original frames.

Among the outstanding prices were: "The Happy Family," to Harry Stone for \$800; "Home for Thanksgiving," to G. F. Jepson "Winter in the Country-The Old Grist Mill," to the Old Print Shop for \$610; Grist Mill," to the Old Print Shop for \$610; "Central Park, Winter," to Miss A. S. Colgate for \$460; "Winter in the Country—A Cold Morning," to L. L. Watson for \$485; "The Road, Winter," to the Old Print Shop for \$420; "The Ambuscade," to I. Untermyer for \$280; "George Washington and His Generals," to E. W. Levering for \$165; "An American Winter Scene" (octavo size), to Miss A. S. Colgate for \$85.

Another indication of the returning popular

Another indication of the returning popularity of Currier and Ives prints is the highly successful exhibition of winter scenes at the Old Print Shop, New York. Writing of this show in the Brooklyn Eagle, Anita Brenner explains the artistic significance of these colored lithographs, their appeal to connoisseurs and the reason they sold in the millions in the years between 1835 and 1907-at prices from 20 cents to \$2. It is Miss Brenner's belief that a similar art mechanism today would solve the joint problem of a culture-starved people on the one side and a money-starved artist fraternity on the other.

"There is a snobbish intellectual convention," writes Miss Brenner, "that assumes that the American people, the democratic majorities, differ from the corresponding majorities of Germany, Italy, France, England, by having no cultural standards and no taste. especially taken for granted as regards pictures, which these days in most modest American homes are undistinguished color prints and timid genteel etchings. They seem to be hung entirely as a convention, more for the sake of the idea of having a picture than for the picture itself.

"But before the American people be condemned as a cultural illiterate for this, it ought to be remembered that these are the only pictures available at a low democratic On a salary of \$15 or \$20 or \$30 or even \$50 a week the art expenditure maximum is necessarily not over \$10, and at present, with hundreds of artists on relief and the galleries echoing dismally, there is nevertheless no mechanism by which the democratic majorities may acquire fine pictures for democratic prices beginning at \$10 and scaling

downward.

"More likely this simple factor of price rather than any abnormalities of taste is what makes artist breadlines and keeps the bad blurs on most walls. There is historical evidence for this in the history of Messrs. Currier & Ives, who because of the high artistic level

### Complete Set of Eby Prints Given Library



"Dawn, the 75s Follow Up." An Etching by Kerr Eby.

A complete collection of the prints of Kerr Eby has been given to the New York Public Library in memory of Frances Sheldon Eby, and will be on view in the Library's gallery until March 18. These prints show eager interest in many things, from landscape figure pieces, from architecture to the ocean, from war to scenes of peace. He does not specialize in style any more than he does in subject matter. Sometimes Eby's work is linear in quality, at other times tonal in intent. He strives for the prim and precise as well as for spontaneity-complete effects or quick shorthand notes with his etching needle.

The World War brought new topics, but the underlying basis of Eby's art remained. Produced as a plea to mankind against the horrors and tragedies of the wholesale slaughter of men, these prints record the most gruesome scenes that met the artist's eves during this unforgettable period. Later came subjects in France, in the Orient, and again at home in New England. He notes Connecticut hills in winter garb, draws an industrial building on the river front in New York City, and in Rouen sketches a rose window in the church of St. Ouen. He has pictured marshes, dunes. hills, towns, buildings, the riverside.

Sometimes the illustrator predominates in Eby's work and sometimes the artist. From the picturesque and even the emblematic, he turns to the obvious, setting down just what is before him. With an artist of Eby's interests and adaptability at changing techniques, the view of a few prints might easily lead to misjudgment. But in the present show the visitor may see the whole artist, the whole

of their productions and their enormous popularity have been called the printmakers to the American people. In the years between 1835 and 1907 they issued over 6,000,000 pictures, priced from 20c to \$2, and what is very much to the point-sold.

"As the Winter pictures were among the most popular, the exhibit at the Old Print Shop includes some that used to hang in your grandmother's room, maybe, and are now collectors' items worth a great deal more than the original price. Some of these pictures are landscape for its own sake, but most of them. as would be expected in 'folk' art, are landscape as background to all sorts of vigorous activities. Like all Currier & Ives prints, they are hand-colored lithographs, beautiful technically as is characteristic of most American art, and at the same time fresh and gay pieces of reporting, which is no longer usual nor even frequent.

They are prized very highly by many people for their historical value, and by many others for what is now their quaintness, but their significance as works of art is not customarily emphasized. Artists and connoisseurs, the least intelligent among them anyhow, can be sometimes caught patronizing them. It seems to this writer that they contain an obvious lead toward solving the problem of artist and public, one part of which is overproduction of unwanted unique oils and even more unreasonably limited editions of print-pictures (lithographs, wood-cuts, etchings, aquatints) for the sake of some obscure sentiment that 'requires' prints to be rare and expensive collectors' items. It is surely an anachronism to be doing this in a machine-era geared to mass production and distribution, while in earlier decades Currier & Ives as a matter of course issued hundreds of prints from the same lithographic stone. The system if not perhaps the style was a first step toward the creation of art in the United States. It is about time somebody took the second."

Paintings by Gaul on Exhibition Arrah Lee Gaul, official artist of the Sesqui-Centennial Exposition and a member of the faculty of Moore Institute and the Philadelphia School of Design for Women, is exhibiting at the Philomusean Club, Philadelphia, this month. Her canvases of English, Portuguese and Turkish life have been shown in Paris and London and in the principal Eastern cities of the United States.

### 2 World-Famous Etchings Find New Homes



"Weary." An Etching by Whistler.

More evidence that the art market is "looking up" is contained in the announcement from the Kleemann Galleries of New York that impressions of two of the world's most famous etchings have through their agency passed into the possession of private collectors. "Weary," the noted drypoint by Whistler, bought by the Kleemann Galleries at the Bishop sale in November has just been acquired by a prominent Chicago collector. Just previously Rembrandt's "Three Trees," probably the most famous landscape etching ever executed, was sold by this firm to a Rembrandt collector in New York City. This latter subject rarely appears on the market, especially in a fine state of preservation, and always commands a price running into the thousands.

#### Berta Briggs' Birds

Berta N. Briggs will bring her birds again to the Argent Galleries, New York, from Feb. 17 to 29. These compositions, painted during the last two years, have been taken not only from the artist's feathered friends in the Bronx Zoo to whom her loyalty is unquestioned, but birds seen in Stockholm, London,

#### **ARTISTS:**

A free Mussini Artists Oil Brush to you from M. Grumbacher. See advertisement on page 33 Bermuda and Paris. Mrs. Briggs refuses to waste her time drawing human bipeds, though paradoxically she invests her bird subjects with human characteristics. These quick action sketches are worked up into water color compositions with the birds in settings drawn from the artist's imagination, their actions underlined by her into satirical comments on human conduct.

The Jardin d'Acclimatation in Paris proved ideal for her purpose for there the large waterbirds wander about at liberty and may be won to confidence by a few crusts of bread.

Mrs. Briggs sat on the lawns sketching groups of cranes, storks, gaily colored rails and other creatures who hung around waiting for the next "hand-out."

### Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Birmingham, Ala.

Birmingham, Ala.

Birmingham, Ala., March. Open to all. All graphic media. Fee, \$2. Closing date for cards, Feb. 12 for entries. Feb. 20. Awards. Address for information: Frank Hartley Anderson, 2112 Eleventh Court, So., Birmingham, Ala.

ANNUAL PAINTERS AND SCULPTORS EXHIBITION, Los Angeles Art Museum, March 5 to
April 27. Open to American artists. Media:
Oil, sculpture. No fee. Jury. Closing date
for cards, Feb. 25; for entries, Feb. 26. Address for information: Miss Louise Upton, Los
Angeles Museum, Exposition Park, Los Angeles, Cal.
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WELFTH ANNUAL EXHIBITION of the Be plate Association International at Los Ange Open to all. All media. Jury. Honor mantion. For information address: Mrs. H. Wheeler Basest, 739 N. Alexandria Ave., Angeles, Cal.

Oakland, Cal.

ANNUAL EXHIBITION OF OIL PAINTINGS,
Oakland Art Gallery, March 8-April 8. Open
to all. Jury, Exhibits received Feb. 29, Address for information: Oakland Art Gallery,
Municipal Auditorium, Oakland, Cal.

Hartford, Conm.

Hartford, Conm.

TWENTY-SIXTH ANNUAL OF THE CONNECTICUT ACADEMY, at the Morgan Memorial Museum, March. Open to all. Media: Oil, sculpture. Jury. Awards. Closing date for entries, Feb. 29. Address for information: Carl Ringius, Sec., Box 204, Hartford, Conn.

New Haven, Conn.

Sth ANNUAL EXHIBITION OF THE NEW HAVEN PAINT AND CLAY CLUB at the Free Public Library, March 9-28. Open to all Media: Oil, water color, scutpture, prints, Awards: Prises and purchases. Exhibits received Feb. 24. Address for information: Miss Ray Weiss, Sec., 150 Bishop St., New Haven, Conn.

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Chicage, III.

ANNUAL INTERNATIONAL EXHIBITION of the Chicago Society of Etchers at Roullier Galleries, Chicago, April. Open to membera. Media: Etching, drypoint, engraving, aquatint, messolint. No Issa. Awards. Address far information: Bertha E. Jacques, Secretary, 4316

Greenwood Ave., Chicago, III.

Greenwood Ave., Chicago, Ill.

18th ANNIAL EXHIBITION OF THE SWEDISH

AMERICAN ART ASSOCIATION at the Swedish

Club of Chicago, March 21-9. Open to Swedish

American artists. All media. Jury. Awards.

Closing date for cards, March 7; for entries.

March 11. Address for information: Frederick

Remahl, 3042 Sheffield Ave., Chicago, Ill.

Indianapolis, Ind.

INDIANA ARTISTS EXHIBITION at the John Herron Art Institute, March 1-29. Open to present and former residents of Indiana. All media. Closing date for cards, Feb. 17; for entries, Feb. 21. Address for information: Wilbur D. Peat, Director, John Herron Art Institute, Indianapolis, Ind.

Brooklyn, N. Y.

ROOKLYN SOCIETY OF MODERN ARTISTS
AND GUESTS, at the Grant Studios, Feb. 24
to March 10. Open to all. Media: Oil preferably and sculpture. Fee. \$1.25 per picture.
Closing date, Feb. 19. Address for information: The Grant Studios, 110 Remsen St.,
Brooklyn, N. Y. BROOKLYN

111th ANNUAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN, March 18-April 10, at the American Fine Arts Society. Open to living artists. Media: Oil, sculpture, prints, drawings. No fee. Jury. Numerous awards. Exhibits received March 2-3. Address for information: Charles C. Curran, corresponding sec., 215 West 57th St., New York.

responding sec., 215 West 57th St., New York.

20th ANNUAL EXHIBITION OF THE SOCIETY
OF INDEPENDENT ARTISTS, at the Grand
Central Palace, April 24-May 17. Open to all.
Media: Painting, sculpture. No jury. Fees:
\$5 membership. No awards. Closing date for
cards, April 3; exhibits received April 20-21.
Address for information: Mrs. M. F. Pach, 148
W. 72nd St., New York, N. Y.

ANNUAL EXHIBITION OF THE NEW YORK
WATER COLOR CLUB, at the American Fine
Arts Building, April. Open to all. Media:
Water color, pastel. Jury. Closing date for
entries, April 9. Address for information:
Harry de Maine, Sec., 428 Lafayette St., New
York, N. Y.

Cincinnati, O.

ard ANNUAL EXHIBITION OF AMERICAN ART of the Cincinnati Museum Association at the Cincinnati Art Museum, April 15 in

[Continued on next page]

### The News of Books on Art

### Monet's Garden

Of Claude Monet, Cézanne once said: "The man is nothing but an eye; but what an eye!" Monet's eye, and the visions it enabled him to capture, is the theme of Stephen Gwynn's volume "Claude Monet and His Gar-(New York, The Macmillan Co., 169

pps., 24 illustrations, \$2.00).

"Monet's new notion of putting air into landscapes" has been the subject of many studies, and Mr. Gwynn adds little to the familiar story of the artist. To him Monet was at his best when portraying on canvas the living picture which he created—his gar-den at Giverny. "It was an artist's garden, not a horticulturalist's; what is more, the garden of an artist who sought chiefly for the flicker and brilliance of innumerable tiny points, a general iridescence of color: in short, a Monet picture."

Generalized perfection, the Praxitelean cult, held no interest for a man possessed with an eye so remarkable as his. "I can only paint what I see!" What Monet saw, and saw so clearly that he purged the vision of all artists, was light. "The light is the real person in a picture," he often said. And so Monet endeavored to fix forever on his canvas "one momentary phase of the illuminated world." Claude Monet "wanted to paint no less than full daylight . . . the dazzling brilliance of perpetually shifting illumination, was to him the very essence of the beauty he adored."

Recognition of Monet came first through Americans— chiefly Mary Cassatt and John Singer Sargent. To Sargent's effusive praise Monet would only answer "I cannot share your enthusiasm." But, with economic stability at last, the artist was free to develop his garden, the riots of color he loved, the carefully nurtured water-lillies which delighted him at every changing phase of light and season, or to make excursions from it for other aspects of the symphony of the sun.

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Monet's haystack series was painted from a single stack at all hours of the day.

But Gwynn is more concerned with Monet's garden at Giverny and his long and warm friendship for Clemenceau through whose efforts the complete garden series is in the Orangerie in Paris. Monet was a perfectionist, never satisfied that he had caught the vision which had fired him. Canvases were slashed or painted over. Only by Clemenceau's insistence was this master series created, when age was dimming Monet's extraordinary vision. And only by overriding the artist's humility did Clemenceau secure for the nation this immortal record. Now Monet's garden is shared by all the world.

#### BUYERS' GUIDE TO ARTISTS' MATERIALS

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### The Arts of China

With attention focused on China by the great London exposition, two recent books on the subject are of timely interest: "Introduction to Chinese Art," by Arnold Silcock (New York, Oxford University Press, 265 pps., illustrated, \$2.50) and "China Magnificent," by Dagny Carter (New York, Reynal and Hitchcock, 225 pps., illustrated, \$4.00). Each aims rather at a panoramic survey of the aesthetic development of China than a mere recital of dynasties and developments.

Mrs. Carter's survey proves that "every cultural, political and religious movement from without and within became sooner or later apparent in China's artistic expression." Her book dispels any conception of China as the static unit which it might appear to the Westerner who has not yet learned to see the fluctuations within this strange expression. For China, adding to her own primitive superstitions, the ideas and expression of barbaric invaders and commercial merchant marines, and her own interpretation of religious and philosophical thought, produced an art which mirrors the evolution of a great nation. Recent archaeological discoveries are bringing veracity to the mythical history of the earliest times, while scholarly research is supplying information on all the arts of Chinese civilization.

"To provide a simple picture of the environment and the age-long development of a great people and a noble art" is Mr. Silcock's avowed purpose. Here confusing detail has been subordinated to a perspective from which the reader may watch the flowering of Chinese culture and the ebb and flow of various influences which conditioned her artistic ex-pression. Silcock gives a great deal of factual information concerning the status of the arts at different periods and records both the introduction and recurrent use of characteristic motifs. Maps of China in antiquity and in historic times serve as end papers.

Each author holds in abeyance his vast knowledge, preferring to guide the reader through this labyrinthine field by showing him the topographical high points. Important discoveries are chronicled and the various dynasties are characterized. Their stories are not of isolated masterpieces, but of organic development. Among the important principles of Chinese art which both authors include are the Six Canons of Hsieh-Ho, rules which crystallized the accumulated tradition of painting at the beginning of the 6th century and clung with tenacity to Chinese expression. Silcock states them as follows: (1) Rhythmic vitality. (2) Use of the brush to form anatomical structure. (3) Conformation with objects depicted to represent them faithfully. (4) Conformation with objects depicted to show them in their appropriate colors. (5) Design and composition. (6) Transmission of classical models by study and imitation.

In these canons is the epitome of Chinese expression, and also the fallacy—the conservatism expressed in the last canon. this assured subsequent generations of a record of the treasures of the past, the conservative viewpoint has stifled much creative development.

These presentations of China's glory, fulfilling each author's purpose, entice the reader to fuller knowledge.

### Where to Show

[Continued from page 24]

May 10. Open to all. Media: Oil, water color, sculpture. No fee. Jury. Closing date for cards, March 9; for entries, March 30. Address for information, Walter H. Siple, Director, Cincinnati Art Museum, Cincinnati, O.

Philadelphia, Pa.

Philadelphia, Pa.

Philadelphia, Pa.

STCHING at the Print Club, May 4-June 30.
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50c for two prints. Awards: Charles M. Lea
prize of \$100 for best print. Closing date.
April 24. Address for information: The Print
Club, 1614 Latimer 8t., Philadelphia, Pa.

TENTH ANNIAL EXHIBITION OF AMERICAN
BLOCK PRINTS at The Print Club of Philadelphia, March 2-21. Open to all. Jury.
Awards: Mildred Boericke prize of \$75. Fee:
50c for two prints. Closing date, Feb. 21.
Address for information: The Print Club, 1614
Latimer St., Philadelphia, Pa.

Houston, Tex.

SIXTEENTH ANNUAL OF THE SOUTHERN STATES ART LEAGUE at the Museum of Fine Arts, April 3-30. Open to members. All media. Jury. Awards. Last date for exhibits: March 13. Address: Ethel Hutson, Sec., 7321 Panola St., New Orieans, La.

Springville, Utah

Springville, Utah

SPRINGVILLE NATIONAL ART EXHIBIT of
the Springville, Utah, High School. Open to
all. Media: Oil. No fee. No jury. Closing
date, March 15. Award: \$500 purchase priza
Address for information: J. F. Wingate, Spring
ville, Utah.

Seattle, Wash.

ORTHWEST PRINTMAKERS EIGHTH ANNUAL EXHIBIT OF AMERICAN AND FOREIGN PRINTS at the Seattle Art Museum,
March 11 to April 4. Open to all. Fee: \$1.00.
All graphic media. Awards: Prizes and purchases. Jury. Last date for entries, March 4.
Address for information: Miss Ruth Pennington, Sec., Northwest Printmakers, Art Dept.,
Univ. of Washington, Seattle, Wash. NORTHWEST

Clarksburg, W. Va.

3rd EXHIBITION OF WEST VIRGINIA ARTISTS, sponsored by the Clarksburg Woman's Club, at the James and Law Co., March 24-28. Open to residents or previous residents of West Virginia. Media: Oil, water color, pastel, drawing, prints, sculpture. Address for information: Mrs. Perkins Boynton, Box 295, Parsons, W. Va.

Milwaukee, Wis.

NNUAL EXHIBITION OF WISCONSIN PAINT-ERS AND SCULPTORS at the Art Institute, April. Open to Wisconsin artists. All media. Jury. Awards. Address for information: Mil-waukee Art Institute, Milwaukee, Wis.

### Classified Advertisements

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### A Review of the Field in Art Education

### No Standards?

[In the Jan. 15th issue of THE ART DICEST under the caption "Curiosity or Art," the editor raised the question of whether 123,339 persons visited the great Van Gogh exhibition at the Museum of Modern Art because of a sincere interest in art or because, since his life came to an end, Van Gogh has been one of the world's most publicized artists. The editor also questioned the worth of this tremendous "art interest," if it does not stir the average citizen to support art in a more material way, so that an "American School" worthy of the name may evolve and bring forth American Rembrandts, Dürers and Raphaels. The reason this has not happened, according to Frederic S. Hynd, director of the Hartford Art School, is that of all the professions, making pictures is the least professional, possessing no standards. Buying will not produce art, he says. Art will produce the buying, as it always has.]

#### By FREDERIC S. HYND

Your editorial entitled, "Curiosity or Art?", in the 15th January issue of THE ART DIGEST, reflects your disinterested and ardent position in art as well as the general attitude of the artist.

The main idea of the editorial is summed up in the closing lines, which suggest that if the layman would buy art he would be opening the door to the entrance of American Rembrandts, Dürers, Leonardos, etc.

Of all professions in operation to-day, it seems that that of making pictures is the least professional. It has no standards—except publicity at any price, and sales on the same basis. Ability seems to be a matter of personal opinion, resulting from what fence one happens to sit on. (I have met very few who have dared to plant their feet firmly on the ground, for fear of being on the wrong side of some fence; besides, from this vantage point they can keep an eye on each other.) And as for craftsmanship—it just isn't mentioned in the best circles.

Now I wonder if there is something lurking behind all this which we are afraid to face. In my opinion, almost every issue of THE ART DIGEST gives a depressingly clear

### S U M M E R S C H O O L DIRECTORS

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THE ART DIGEST

cross-section of our sad state by simply re-You named Rembrandt, porting the news. Dürer, Leonardo, Titian, Rubens, Raphael and Michelangelo. Some of these men attained wealth, others lost all. One lived to be 99 and another only 36. But these things were common to them all: impeccable training, the highest personal ideals for their craft and a deep love of the pageant of life. Nothing could swerve them from their path. They did not wilt when the lime-light seemed to elude them. They did not bleat when the returns were small. They did not or-ganize to brow-beat the public with their importance (while thinly disguising their contempt for this public), and then award each other prizes on merit judged solely by themselves. They did not prefer the endless babble of their own kind, but associated freely with the broadest minds of their times. They were not afraid of the possible inroads that various influence might make on their own "individuality," but took all they could get from the past and from each other, freely, and freely added to it of their own life blood. And they were proud of their high calling, being more concerned with what they could put into their profession than what they could take out of it. In spite of the wide difference in their respective fortunes in life and in the length of time in which they had to work, they strewed their paths with such wanton richness that we should be appalled by the number of barren careers high hopes have been pinned to in the last ten years alone.

When art is accepted as one of the realities of life, it will cease to be a haven for those who cannot face realities, a pastime for those who would inflate the ego, a means for assuming the air of authority where none has been earned.

A room such as that which the Metropolitan Museum has devoted to contemporary American painting may well be considered an opportunity, not for the money it puts in the pockets of those represented, and their dealers, but an opportunity to see in high relief the brackish little driblet that has demanded, not commanded, so much attention. It is a veritable morgue of the living dead. More recently we have been busy painting the greatest number of murals in the shortest time, thereby setting some kind of a record. But I feel sure that we will eventually recoil from most of these more violently than we did the taffy murals of the past generations.

You named Rembrandt, Dürer, Leonardo, Titian, Rubens, Raphael and Michelangelo. They, verily, had what it takes. But in all their power they speak with a vibrant tenderness to the humblest students in all times, especially through their drawings.

Whether we like it or not, it is going to take a great deal of time and quiet effort, so we might as well begin now. We must deliver the goods. We must cease making promises and begging alms—and asking others to do it for us. It were better to remain a house painter. We shall not need to fear for lack of enough of the goods of life to enable us to work. Of this I am convinced.

No, I cannot believe that buying will produce art. A false market will produce a loathing for it. Art will produce the buying, as it always has.

#### A New Art School

The American Artists School has been organized by a group of independent artists in the quarters formerly occupied by the dissolved John Reed Club School of Art at 131 West 14th Street, New York. The Board of Control is composed of Henry Billings, Miles Spencer, Lincoln Rothschild, Waylande Gregory, Louis Lozowick, John Cunningham, H. Glintenkamp, and Philip Reisman.

H. Glintenkamp, and Philip Reisman.

"The purpose of the school," says Mr. Billings, "is to present the plastic media as living means of expression, replacing the formularized methods of current art instruction with a more significant educational approach. Because of a fresh realization of the fact that the real function of art is to express vitally the contemporary cultural situation, our objective is to make the student conscious of his social and economic environment, and to instruct him in suitable methods for its presentation. Negotiations are under way with leading artists to act as instructors."

#### Mrs. Hopkins Will Lecture

Mrs. Dunlap Hopkins, founder of the New York School of Applied Design for Women, will lecture on "The Progress of Women," Feb. 25 at 2 P. M., in the Lexington Galleries of the school.

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### A Review of the Field in Art Education

### A la Whistler

After "reading the pages of comment in several issues of The Art D'CEST," Leroy Dudensing of the Dudensing Galleries, New York art brokers, felt "bound to send" the article printed below. It is, explains Mr. Dudensing, from "Whi-tler with variations":

Art has of late become, as far as much discussion and writing can make it, a sort of common topic. Art is upon the town!—to be chucked under the chin by the passing gallant, to be enticed within the gates of the householder, to be coaxed into company as a proof of culture and refinement. If familiarity can breed contempt certainly Art—or what is currently taken for it—has been brought to its lowest stage of intimacy.

The people have been harrassed with Art in every guise, and vexed with many methods as to its endurance. They have been told how they shall love Art, and live with it. Their homes have been invaded, their walls covered, their very dress taken to task, until, roused at last, bewildered and filled with doubts, and discomfits of senseless suggestion, they cast forth false prophets.

No reformers were the masters of old—no improvers of the ways of others. Their productions alone were their occupation, and they required not to alter their surroundings.

Philosophy takes the place of Art, and God's creations are excused by their content. Beauty is confounded with reason, and before a work of Art it is asked "What does this import?" Hence it is that metaphysics is hopelessly linked with the merit of the work that conveys it; and thus people are acquiring the habit of looking not at a picture, but thru it at some rationalization, that shall not, from a social point of view, better their mental or moral state.

A favorite faith, dear to those who perorate, is that certain periods were especially artistic, and that nations, readily named, were notably lovers of Art. Useless! Quite hopeless and false is the effort! Built upon a fable. Listen, there never was an artistic period. There never was an Art loving nation. Greece was in its splendor, and Art reigned supreme—by force of fact, not by selection. The amateur was unknown—and the dilettante undreamed of. Centuries passed, and the world was flooded with all that was beautiful until there arose a new class, who discovered the cheap, and foresaw fortune in the facture of sham.

With him came also the newspaper critic, who for sometime past has become the middleman in this matter of Art, and his influence, while it has widened the gulf between the people and the painter, has brought about the most complete misunderstanding as to the aim of a picture. The work is invariably considered from a "news" point of view; indeed, from what other can he consider it.

Art happens—the vastest intelligence cannot bring it about, and puny efforts to make it universal end in quaint comedy, and coarse farce. The one unspoken sympathy that pervades humanity is vulgarity, under whose fascinating influence "the many" have elbowed "the few," and the gentle circle of Art swarms with the intoxicated mob of mediocrity, whose leaders prate, and council and call aloud where gods once spoke in whisper. And now from the midst the dilettante stalks abroad. The amateur is locsed.

#### EVELYN MARIE STUART SAYS:

If we should apply to art the psychological discoveries of the age, we might find that fear is a deterrent of creative effort. Yet for some decades much that has passed for revolutionary and advanced has been dictated by no other urge than Photophobia, the fear of being photographic. Of old the artist looked Mother Nature in the face with complete confidence and busied himself in either copying or interpreting her, according to his taste and capacities. Thus realism and idealism were born. Some decades ago a group of blunderbuss thinkers gained prominence through the pronouncement that art to be art must do something the camera cannot do. Then began the hegira of artists away from their natural fields of inspiration and endeavor.

It is time to study photography and observe that it is always a matter of a picture done in shadows, whereas all paintings are pictures done in a substance, and the character and peculiarities of the substance are half the beauty of the thing. Painting at its best is more like reality than a photograph because it is a human view of reality. If a man must predicate his art on Photophobia let him not forget that there are two things a camera can never do-draw a line or create a line pattern, and make a picture from memory. The camera is not a deadly rival of the brush, only another artistic resource, and, in skillful hands, a very effective one. But it can never rival painting or even approach it. The best thing a painter can do is to forget the camera and go ahead recording his observations, reflections or dreams as he sees fit. Photophobia, like any other phobia, is inhibitive. How can the inhibited achieve self expression?

#### Social Research Art Courses

During the spring term of the New School for Social Research, which began Feb. 3, lecture courses in art will be given by Lionello Venturi on the history of art appreciation; by Rene d'Harnoncourt on "The Arts of Mexico;" by Ralph M. Pearson on "Experiencing Pictures;" and by Edgar Johnson on "Art and the Social Order." Workshop courses will include practice in painting, drawing, design, sculpture, etching, illustration and photography by Camilo Egas, Kurt Roesch, Erika Giovanna Klein, José de Creeft, Nat Lowell, Fritz Eichenberg and Berenice Abbott.

### 5-Year Curriculum

To equip young architects with "something more than a bewildering and meager grasp of the subject," the College of Fine Arts at Syracuse University has adopted a new five-year curriculum in architecture. The first four years will present a well balanced co-ordination of academic and architectural fundamentals, while the fifth year is to be a "liaison between the tralitional school training and entry into the professional field."

Leading educators and professional architects were consulted regarding the revision of the Syracuse curriculum, under the supervision of Dean Harold L. Butler of the College of Fine Arts, Prof. Frederick W. Revels, director of the department of architecture, Prof. L. C. Dillenback and Prof. F. R. Lear. In 1873 Syracuse University established the first College of Fine Arts, offering courses in architecture and painting, and was the first higher educational institution to offer the degree of Bachelor of Architecture. According to the director, the revised program represents the most fundamental teaching development in architecture at Syracuse since the establishment of the department 62 years ago.

Emphasis during the first four years is chiefly theoretical and technical. Thus the student is ready in his fifth year to apply his knowledge to problems paralleling the procedure of a professional office. Actual projects are worked out under faculty and professional supervision involving such considerations as social, financial, scientific and utilitarian factors. Field trips are made to completed buildings and those under construction. An extended trip to a metropolitan center is also required. Candidates for degrees must present a thesis and contract drawings which they will defend before a jury of faculty members and visiting architects.

Dwight James Baum, a Syracuse graduate, writes in the magazine Architecture that architecture today "should express the spirit and interest of life as it is being lived." Because of the wide knowledge he must possess, Mr. Baum declares that "the architect must be the most fully trained man of the learned professions."

#### A Trends in Art Symposium

Beekman Hill Neighbors, a forum organized for the informal discussion of current topics in the Beekman Hill section, New York City, will devote their Feb. 17th meeting to "Trends in American Art:" Jonas Lie, Ernest Clifford Peixotto, Austin Purves, Jr., and Leon Kroll will speak on various aspect of the subject. A general discussion will follow.

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### MIAMI ART INSTITUTE

### In Palm Beach

Palm Beach's new Society of the Four Arts, embracing art, drama, music and literature, is meeting with gratifying public interest. Organized this winter for "the encouragement and enjoyment of the fine arts in the Palm Beaches," the group has as its president Hugh Dillman. Maude Howe Elliott is honorary president and Dr. Frank Gair Macomber, honorary curator of the Boston Museum of Fine Arts, consulting director. Mary E. Aleshire is the director.

For its inaugural exhibition the Society of the Four Arts organized a loan colection of Old Masters. Masterpieces ranged from primitive works through the Renaissance to the 18th century school of portraiture. Outstanding loans included Rembrandt's portrait of "Aristole with the Bust of Homer," court portraits by Van Dyck, canvases by Gainsborough, Reynolds, Romney, Sully, Stuart and Ribera.

In the second display, held early in February, were prints from the collection of Maurice Fatio, water colors by Elizabeth Hoopes and etchings by Phillip H. Giddens. Architectural exhibits will be on view until Feb. 25, representing Marion Sims Wyeth, William R. Johnson, John L. Volk, Maurice Fatio, Howard Major, Gustave A. Maass and the late Addison Mizner. Work by Mr. and Mrs. Albert Herter is also being shown.

Fifty paintings from the Museum of Modern Art, which Mrs. Aleshire believes to be the first exhibition of its kind south of the Masson-Dixon line, will be shown at the Society of the Four Arts from Feb. 29 to March 15. Rugs by Frances T. Miller will be shown in conjunction with the modern paintings.

#### Macsoud's Pocono Landscapes

Nicholas S. Macsoud exhibited recent paintings of the Pocono Manor environment at the Warwick Galleries, Philadelphia, portraying, in the words of the Philadelphia Record, the "atmospheric charm of that mountain locale in its three most interesting seasons, Winter, Spring and Autumn."

Few artists have availed themselves of the picturesque material of this region, the Record says. "The Fifth Hole" was "especially pleasing. In this canvas, as in 'Autumn,' with color running like flame down the mountain sides, and 'Mountain Laurel,' whose fore-ground is splashed with pink and white bloom against misted mountain distance, one is made keenly aware of a big rolling countryside touched to magic by the changing sea-

#### "Easy Aces" Buy Painting

John Davidson, who has just held an exhibition of abstractions at the Delphic Studios, New York, has sold his painting, "Blue Night," to Mr. and Mrs. Ace-the "Easy Aces" of radio fame. Davidson paints in Hollywood, where he plays "heavy" villians in the movies. He is now "Nero" in "The Last Days of Pompeii." On the legitimate stage he has been leading man for Mrs. Fiske, Jane Cowl and Ethel Barrymore.

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See. B. Barnard Lintott, prominent English artist, is now at Duke University painting a portrait of Alice M. Baldwin, dean of the Woman's College. The commission came from the classes at the university.

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### The Independents

The annual exhibition of the Society of Independent Artists is announced for April 24-May 17 at the Grand Central Palace, Celebrating its twentieth anniversary, the organization, which was patterned after the fam-ous "Indépendants" in Paris, gives artists of all schools and all degrees of proficiency an equal opportunity to place their work before the public. The society claims the honor of having introduced many artists who now enjoy nation-wide reputations.

This year more space will be devoted to sculpture, exhibitors being entitled to show three pieces. Painters may show two canvases. A larger representation from all parts

of the country is anticipated.

Applications for membership in the society should be addressed to Mrs. Magda Pach, Secretary, 148 West 72nd St., New York. John Sloan is president of the board of directors, A. Walkowitz vice-president, Fred Buchholtz treasurer. Other members of the board are: A. S. Baylinson, Minna Citron, George Constant, José De Creeft, Dorothy Eisner, Philip Evergood, Regina A. Farrelly, Don Freeman, Esther B. Goetz, Bertram Hartman, William Meyerowitz, Walter Pach, Amy Springarn, Chuzo Tamotzu and Herbert B.

#### New York Criticism

[Continued from page 17]

being assembled by the new Walker Galleries," is exhibiting paintings and water colors at these galleries until Feb. 18. "Like Miss O'Keeffe, she believes in keeping her mountains clean," wrote Mr. McBride. "She even carries this passion for meticulousness so far as to descend below the surface of the sea in search for subjects free from earthiness. . . . Her studies of fishes and deep sea plants are quite free from scientific implications, which makes them very acceptable to people of real taste. She gives you the color and movement and the shadows and nothing more -but of course that's plenty."

Three years ago the artist's work was "a cross between Georgia O'Keeffe and the surrealists," in the opinion of Emily Genauer of the World-Telegram. "Since then her technique has loosened up. Her arid hardness has given way to imaginative fluidity. Texture now is varied and sometimes even quite lush, whereas in the earlier pictures it was flat and monotonous. Pattern is free and rich instead of rigid and circumscribed." Despite the wide diversity of method in her water colors, the artist's work is marked "by a lack of personal warmth," discovered Jerome Klein in the Post. "This is pale and wan painting."

#### Auction Prices Rise

Modern paintings, prints and drawings from the collection of J. B. Neumann and the studio of Hilaire Hiler sold at auction at the Rains Galleries, New York, Jan. 24, realized \$23,117. "The Death of Leonardo da Vinci" by J. A. D. Ingres brought the highest price, \$4,700 from the E. & A. Silberman Galleries. Two Picassos were next; "La Dame à La Violette" was bought by the Boyer Galleries, Philadel-phia, for \$1,625, and "Pierrot" went to E. T. Benson for \$1,100.

Several items which had been auctioned in 1927 realized four or five times their former price at the Rains sale, further proving the upward trend in current sales.

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BIRMINGHAM, ALA.

Public Library Art Gallery—Feb.: Philadelphia Society of Etchers.

MONTGOMERY, ALA.

Museum of Fine Arts—Feb.: Woodblocks by Frank Hartley Anderson.

HOLLYWOOD, CAL.

Stanley Rose Gallery—To Feb. 29: Oils, drawings, Picasso, Braque.

LOS ANGELES, CAL.

Bethwell & Cooke—To Feb. 20: Watercolors, James Richard Shaw. Foundation of Western Art—Feb.: California water colors. Los Angeles Art Association—Feb. 29: "Prints of Famous Lawyers and Judges." Los Angeles Museum—Feb.: Academy of Western Painters: German primitives; paintings, Roy MacNicol; drawings, Jaine Ahring.

Oakland Art Gallery—Feb.: Paintings, Marie Greason Cruess.

Oakland Art Gallery Greason Cruess,

SACRAMENTO, CAL.
California State Library—Feb.: Wood engravings, Stefan Mrozewski.

SAN FRANCISCO, CAL.

\*\*RANCISCO, CAL.\*\*

\*\*rt Association—To Feb. 22: Temperas, Marion Simpson. Feb. 24-March 7: Oils, Sugimoto. California Falace of the Legion of Honor—Feb.: California artists: porcelains: Oild Masters. Paul Elder & Co.—To Feb. 28: Paintings on aluminum, Anton Blazek. S. & G. Gump Co.—To Feb. 24: March 7: Drawings, water colors, John Held, Jr. San Francisco Museum of Art—To Feb. 24: Paintings, drawings, sculpture, Henri Matisse. To March 8: San Francisco Huston. Feb.: Paintings, Louis Elishemius. M. H. DeYoung Memorial Museum—To Feb. 28: Wood cuts, Hiroshige. Feb.: Pioneer period in San Francisco; work from Mills College.

\*\*SANTA BARBARA, CAL.\*\*

work from Mills College.

SANTA BARBARA, CAL.

Faulkner Memorial Art Gallery—Feb.: Santa Barbara artists.

COLORADO SPRINGS, COL.

Fine Arts Center—To March 7: New Mexico

DENVER, COL.

Denver Art Museum—Feb.: Water colors, prints, Ernest Fiene; water colors, Syracuse artists; gouaches, Cameron Booth.

HARTFORD, CONN.
Wadsworth Atheneum—To Feb. 23: Paintings from Hartford collections. To Feb. 27: Hartford Society of Women Painters.

27: Hartford Society of Women Painters.

WASHINGTON, D. C.

rts Club—To Feb. 22: Drawings, D. Putman Brindley; pastels, oils, Alexander
Clayton. Feb. 23-March 14: Oils, Tom
Brown, color prints, Gustave Bauman.
Corcoran Gallery of Art—Feb.: Washington Water Color Club; crayon drawings,
Pierre P. A. Trapier. Howard University
—Feb.: Illuminated manuscripts (A. F.
A.). Public Library—Feb.: Water colors,
Hugh Collins. U. S. National Gallery of
Art, Smithsonian Institution—Feb.: Portraits, Bjorn P. Egell; work by Mons
Breidvik. To March 2: Prints, Levon
West. Arts Club-

traits, Bjorn P. Egell; work by Mons Breidvik. To March 2: Prints, Levon West.

Palm Beach Art Center—To April 1: Paintings, sculpture, prints, national exhibition. Society of Four Arts—To Feb. 25: Architects' exhibit; work by Mr. and Mrs. Albert Herter. Feb. 29-March 15: Fifty paintings from Museum of Modern Art; rugs, Frances T. Miller.

ATLANTA, GA.

High Museum of Art—To March 4: Paintings, Ellot Clark.

HONOLULU, HAWAII

HONOLULU, HAWAII

HONOLULU, HAWAII

HONOLULU, HAWAII

HONOLULU, HAWAII

HONOLULU, HAWAII

Art Institute of Chicago—To March 8: Artists of Chicago and vicinity. Chicage Galleries Association—To March 7: Association of Chicago and vicinity. Chicage Galleries Association—To March 7: Association of Chicago Painters and Sculptors. Chicago Woman's Club—Feb.: Members' exhibition. Work by Lane K. Newberry. Findlay Galleries—Feb.: Retrospective exhibition of George Inness.

EVANSVILLE, IND.

Society of Fine Arts & History—To Feb. 22: Soap sculpture. To March 8: Paintings from Hoosier Salon.

INDIANAPOLIS, IND.

John Herron Art Institute—Feb.: Paintings, Emil Jacques; paintings, prints, Picasso; California Water Color Society.

NOTRE DAME, IND.

University of Notre Dame—To Feb. 24: Paintings, Isochromatic exhibition.

DUBUQUE, IA.

Art Association—Feb.: Water colors, Louis J. Kaep; oils, Edward T. Grigware.

LAWRENCE, KAN.

Thayer Museum—Feb.: Paintings, Raymond Eastwood.

NEW OBLEANS, LA.

Isaac Delgado Museum of Art—To Feb. 26:
Contemporary European and American
paintings (A. F. A.); paintings, etchings
lent by S. W. Wels. New Orleans Arts &
Crafts Club—Feb.: Guatemalan textiles.
Baltimore Museum of Art—To March 9:
African Negro art. Maryland Institute
Art Gallery—To Feb. 19: Portraits, prints,
Frederic Farley.

HAGERSTOWN, MD.
Hood College—To Feb. 29: Frescoes, Giotto
and Rivera.

HAGERSTOWN, MD.
Washington County Museum of Art—To
March 8: Cumberland Valley Artists.
Andover, Mass.
Addison Gallery of American Humorists; paintings, William J. Glackens.

BOSTON, MASS.

Museum of Fine Arts—Feb. 18-March 15:
Paintings, Vincent Van Gogh. Boston Art
Club—To Feb. 22: Work by Marion Boyd
Allen. Boston Society of Independent Artists—To Feb. 23: Ninth annual exhibition.
Doll & Richards—To Feb. 29: Paintings
of skiing, A. Sheldon Pennoyer; pencil
portraits, Ethel Machanic. Goodspeed's
Book Shop—Feb.: American prints, 18151855. Guild of Boston Artists—To Feb.
28: Paintings, Charles Curtis Allen. Grace
Horne Galleries—To Feb. 29: Paintings,
Arthur Ewart, Omer Lassonde; water colors, Lawrence Tenney Stevens. Harley
Perkins Private Gallery—To Feb. 22: Portraits of statesmen, Charles Hovey Pepper.
NORTHAMPTON, MASS.
Smith College—To March 2: Paintings, Jean
Charlot.

Springfield Museum of Fine Arts—To Feb.

SPRINGFIELD, MASS.

Springfield Museum of Fine Arts—To Feb. 23: Springfield Art League. Smith Art Gallery—To Feb. 23: Robineau Memorial Ceramic Exhibition.

Gallery—To Feb. 23: Robineau Memorial Ceramic Exhibition.

WELLESLEY, MASS.
Farnsworth Museum—Feb. 24-March 21: Wellesley Society of Artists.

WESTFIELD, MASS.
Westfield Atheneum—To March 2: Mass. School of Art.

WILLIAMSTOWN, MASS.
WILLIAMSTOWN, MASS.
Williams College—To Feb. 23: Early American paintings (C. A. A.).

WORCESTER, MASS.
Worcester Art Museum—Feb.: Rembrandt and His Circle.

DETFOIT, MICH.
Detroit Institute & Arts—Feb.: Paintings, Peter Paul Rubens.

GRAND RAPIDS, MICH.

Grand Rapids Art Gallery—To Feb. 29: Reconstructions of Persian freecoes by Sarkis Katchadourian. Public Library—To Feb. 25: Early American architecture (A. F. A.).

MUSKEGON, MICH.

MUSKEGON, MICH. Hackley Art Gallery—Feb.: Muskegon art-

ists.

JACKSON, MISS.

Municipal Art Gallery—Feb.: Water colors,
Anthony Skufra, Charles W. Hutson.
KANSAS CITY, Mo.

William Rockhill Nelson Gallery of Art—
Feb.: Oriental rugs. Kansas City Art Institute—Feb.: Midwestern artists' exhibition.

Workshop Gallerles—Feb.: Work by George Lee Stewart, Dorothy Stelling, Joseph Sheridan, L. D. Whiffin, Eugene Morahan, A. Lucile Palmer.

MANCHESTER, N. H.

Currier Gallery of Art—Feb.: Portraits, designs for stained glass, Earl Sanborn; water colors, Mary Peixotto, Alfred S. Ybarra; "Hands" (C. A. A.).

MONTCLAIB, N. J.

Montclair Art Museum—To Feb. 23: Paintings by Hungarian artists; paintings, Bernard Lintott.

Montclair Art Museum
ings by Hungarian artists; paintings, Bernard Lintott.
NEWARK, N. J.
Newark Museum—Feb.: Modern American
paintings and sculpture.
SUMMIT, N. J.
Summit Art Association—Feb.: Paintings,
Summit artists.
TRENTON, N. J.

Summit artists.

TRENTON, N. J.

New Jersey State Museum—To March 15:
American illustrators.

RALEIGH, N. C.

Meredith College—To Feb. 25: Water colors and graphics from Southern States Art
League circuit.

ALBANY, N. Y.

Institute of History & Art—To Feb. 24:
Paintings, Mons Breidvik; American water colors. Feb.: Paintings, Gunvor Bull Teilman.

man.

BINGHAMPTON, N. Y.

Museum of Fine Arts—Feb.: Paintings,
Frank Barney.

BUFFALO, N. Y.

Albright Art Gallery—To March 9: International water color exhibition.

tional water color exhibition.

BROOKLYN, N. Y.

Brooklyn Museum—To March 15: The Dance in Art. Feb.: Chinese prints; contemporary materials and techniques in fine arts. Grant Studios—To Feb. 18: Black & White Show, Cleveland Printmakers. Pratt Institute—To March 11: Stage designs, Mielziner, Throckmorton, Oenslager.

JAMAICA, N. Y. Queensborough Society of Arts & Crafts— To Feb. 22: Black and white show by members. Feb. 24-March 7: Work by faculty, Queensborough Academy. NEW YORK, N. Y.

Metropolitan Museum of Art (5th Ave. at 42nd)—To March 8: Work by Francisco Goya. Academy of Allied Arts (349 W. 86th)—Work by Borls Grigoriev. American Folk Art Gallery (113 W. 13th)—American An American Place (509 Madison)—To Feb. 27: Paintings by Georgia O'Keeffe. Another Place (43 W. 8th)—Feb.: Paintings, Nicholas Luisi, Argent Gallery (24 W. 57th)—Feb.: Compositions with birds, Berta N. Briggs; small sculpture, Jessie A. Stagg; paintings, Alexander Sideris. Art Students League (215 W. 57th)—To Feb. 21: Oils. Alexander Abels. Feb. 25-March? Paintings, Alexander Sideris. Art Students League (215 W. 57th)—Feb.: Compositions with birds, Berta N. Briggs; small sculpture, Jessie A. Stagg; paintings, Alexander Sideris. Art Students League (215 W. 57th)—Feb.: Classane. Courbet, Faintings, Arawings, William C. McNulty. A. W. A. (353 W. 57th)—Feb.: Oils, sculpture by members. Belmont Galleries (26 E. 55th)—Feb.: Cesame. Courbet, Fantings of Norway, William H. Browner, Feb.: Paintings of Norway, William H. Singer, Jr. Carrell Caretairs (11 E. 57th)—Feb.: Paintings of Norway, William H. Singer, Jr. Carrell Caretairs (11 E. 57th)—Feb.: Paintings of Norway, William H. Singer, Jr. Carrell Caretairs (11 E. 57th)—Feb.: Paintings of Norway, William H. Singer, Jr. Carrell Caretairs (11 E. 57th)—Feb.: Paintings, contemporary Americans. Clay Club (4 W. 8th)—Work by members. Clay Club (4 W. 8th)—Work by members. Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To March 6: Architectural history of Columbia University (Avery Library)—To Feb. 22: Work by E. Paintings, Galleries (597 5th Ave.)—To Feb. 22: American

### Praxitelean Bronze Given to Metropolitan



Detail of Greek Bronze Statuette. Courtesy of Metropolitan Museum.

Reminiscent of Praxiteles, if not an actual copy of his work, is a bronze statuette which has just been presented to the Metropolitan Museum of Art by Mr. and Mrs. Francis Neilson. It has been exhibited at the museum as an anonymous loan since 1932. About 18 inches in height, the statuette represents a nude maiden, standing in a relaxed pose, her arms raised, perhaps in lifting a necklace or garland.

pean and American etchings; antique Chinese jades and porcelains. Metropolitan Galleries (730 5th Ave.)—Old Masters, contemporary paintings. Milch Galleries (108 W. 57th)—Feb.: Paintings, 19th and 20th century Americans. Montross Gallery (785 5th Ave.)—Feb.: Paintings, Nat Ramer. Morton Galleries (130 W. 57th)—Feb.: Paintings, Nat Ramer. Morton Galleries (130 W. 57th)—Feb.: Paintings, murals, Roselle H. Osk. Municipal Art Committee (63 W. 53rd)—Feb.: Oils, water colors by New York artists. Museum of Modern Art (11 W. 53rd)—Feb. 26-April 12: Cubist and "abstract" art. Museum of the City of New York (5th Ave. at 104th)—To April: Parades; shop windows; late 18th century brocade dresses. National Arts Club (119 E. 19th)—To Feb. 28: Text books of the future and their fore-runners. New Art Circle (509 Madison)—Feb.: Water colors, Wassily Kandinsky. New York Public Library (5th Ave. at 42nd)—To April 16: Japanese figure prints. 1875-1900. Dorothy Paris Gallery (56 W. 53rd)—To March 7: Drawings, Hans Foy. Portrait Painters Gallery (54 W. 53rd)—To March 7: Drawings, Hans Foy. Portrait Painters Gallery (642 5th Ave.)—To Feb. 21: Portraits, Margaret Fernald Dole. Raymond & Raymond (40 E. 42nd)—To Feb. 22: Facsimiles of William Blake. Feb.: Flower and fruit prints, P. J. Redoute. F. K. M. Rehn Galleries (142 Fulton St.)—Old Masters, contemporary work. Schwartz Galleries (507 Madison)—To Feb. 22: Water colors of China and Japan, Elizabeth Eaton Burton. Arnold Seligmann, Rey & Co. (11 E. 52nd)—Feb.: Drawings, 18th century France. E. & A. Silberman Galleries (32 E. 57th)—To Feb. 22: Paintings, Soutine. Walker Galleries (108 E. 57th)—To Feb. 22: Paintings, Soutine. Walker Galleries (108 E. 57th)—To Feb. 22: Paintings, Soutine. Walker Galleries (108 E. 57th)—To Feb. 22: Paintings, Soutine. Walker Galleries (108 E. 57th)—To Feb. 22: Paintings, Soutine. Walker Galleries (108 E. 57th)—To Feb. 22: Paintings, Soutine. Walker Galleries (108 E. 57th)—Feb. 18: Paintings, Sculpture, decorations by contemporary artists. Uptown Gallery (1

"The quiet grace of the composition and the refined modeling point to Greek workmanship of the 4th century, of about the time of Praxiteles," Gisela M. A. Richter writes in the museum Bulletin. "Since Pliny mentions among the bronzes of Praxiteles a steph-anusam, 'a woman holding a garland,' it is possible that our bronze is a copy on a reduced scale of such a work." Comparison Comparison with similar statues fortifies the claim that the Metropolitan work is Greek, and is possibly a contemporary copy of a famous sculpture.

Known as the Haviland bronze because it was in the possession of the Haviland family, the famous china manufacturers of Limoges, from 1905 to 1932, the statuette was formerly owned by the French sculptor, Paul Dubois, and before that Joly de Bammeville, but its earlier history has not been discovered. The bronze is considerably corroded and the left arm and right foot are missing. The lower left leg has been restored in plaster after an ancient bronze in the Museum of the Rhode Island School of Design. While the Providence figure is almost identical, it is probably a Roman copy of the same Greek original.

Essentially Praxitelean in its easy pose and in the sensitive treatment of the subject, the statuette is of the finest creative period of Greek bronzes. The Neilson gift is especially welcome since it is "one of the few extant works," Miss Richter writes, "which can give an adequate idea of the delicate charm of Praxitelean sculpture." Because of the intrinsic worth of the metal, most of the bronze statuettes were melted down in defiance of their aesthetic importance.

ROCHESTER, N. Y.

Memorial Art Gallery—Feb. 21-March 29:
Paintings from Corcoran Biennial; textiles; sculpture by Art Fellowship group.

CLEVELAND, 0.

Museum of Art—Feb. 20-March 22: Czecho-

Museum of Art—Feb. slovakian exhibition

Museum of Artisology of State of State

bus Art School; wood cuts, J. J. Lankes.

BETHLEHEM, PA.

Lehigh University—Feb: Paintings, Isochromatic exhibition.

PHILADELPHIA, PA.

Art Alliance—Feb.: Contemporary drawings;
stage model contests; silverwork; surrealism; water colors, Thornton Oakley.

Arts Club—To Feb. 27: Oils, sculpture by
Fellowship of Pa. Academy. Boyer Galleries—To Feb. 27: Lithographs by
Orozco. Gimbel Galleries—To March 7:
Contemporary American paintings from
Rehn Gallery. Pennsylvania Academy of
the Fine Arts—Feb.: Annual exhibition.
Pennsylvania Museum—To March 4:
Prints illustrating aeronautics. Print Club—
—Feb.: Prints by students of Earl Horter.

Warwick Galleries—To Feb. 22: Block
prints, Julia Block. Feb.: Water colors,
Robert Lumuel Sackett.

DALLAS, TEX.

Dallas Museum of Fine Arts—To Feb. 23:
Dallas personalities; wall hangings by
Edith Hamlin Barrows.

NOBFOLK, VA.

Museum of Arts & Sciences—To March 2:
Paintings from Corcoran Biennial (A. F.
A.).

SWEET BRIAR, VA.

Sweet Briar College—Feb. 24-March 16:

Paintings from Corcoran Biennial (A. F. A.).

SWEET BRIAR, VA.

Sweet Briar College—Feb. 24-March 16:
Paintings from Museum of Modern Art.
SEATTLE, WASH.

Seattle Art Museum—To March 7: Mexican art (C. A. A.); local chapter of American Institute of Architects; paintings, Lucy Wells; Southern California painters.

BUCHANAN, W. VA.

Wesleyan College—To Feb. 26: Paintings, Isochromatic exhibition.

APPLETON, WIS.
Lawrence College—To Feb. 21: Landscapes of Renaissance and 18th century.

MILWAUKEE, WIS.

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES & NATIONAL ART WEEK (November 8 to 14, 1936)

National Director: Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J.



#### AMERICAN ART AND THE WOMEN OF AMERICA

#### PRIZE PAINTINGS AWARDED

Prizes were presented at the annual meeting to the states east and west of the Mississippi which did best for National Art Week and for the membership campaign. "The Watch," a water color by Mr. George Pearse Ennis was given to New Jersey and was received by National Art Week State Chairman, Mrs. William Wemple, who spoke of the able assistance she received from the State A.A.P.L. Chairman, Mr. Baldry, Mrs. W. H. D. Koerner and others. The painting by Mr. Orlando Rouland "The Tanagra Figurine" was presented to Iowa, Mrs. Louis Pelzer, chairman. The following letters were received: From Mr. Haynsworth Baldry, Chairman, New Jersey State Chapter, A.A.P.L. He said in part, May I take this way of thanking all those in the state of New Jersey who worked so hard and to such good purpose for National Art Week? I would like to write a letter of appreciation to each one personally but that would mean a letter to practically every member of our state organization, for each had a share in the honor which has come to New

"The great water color painting by George Pearse Ennis which was given as an award to New Jersey will be placed in the Montclair Art Museum, headquarters of the New Jersey Chapter. It is planned to arrange to loan the painting for short periods so that all who have worked to earn this picture may have the pleasure of becoming acquainted with it. Details of this plan may be secured from the Montclair Art Museum." In a personal letter, Mr. Baldrey said: "We are looking forward to National Art Week for 1936. Many plans we were unable to carry out this year may materialize next year."

This letter came from Mrs. Pelzer of Iowa:

"Your wire that Iowa won the greatly coveted A.A.P.L. prize is so thrilling that I am at a loss to know how to express adequately my appreciation, especially since it must be a composite expression from all over the State. The reproduction of this lovely picture has been before me many times as I was writing my club letters. Honestly, I can still hardly believe that we are to have the original in Iowa. How wonderful! Indeed it shall be the attraction and inspiration at our many club meetings, our Board meeting and our big Biennial in 1937. In fact all Iowa shall be the

gallery for Mr. Orlando Rouland."

Honorable mentions were given to—Oregon, Mrs. Harold Dickson Marsh. This state has eighteen new members below the prize winners. Pennsylvania, Mrs. James Bertram Hervey, 37 members below. Missouri, Mrs. Fred B. Hall and Mrs. A. J. Maurer, 36 members below. Indiana, Mrs. Emma Sangernebo, 29 members below. Tennessee, Mrs. Louise B. Clark. Alabama, Mrs. Earle F. Moody. Rhode Island, Miss Dorothy Shurtleff. Oklahoma, Mrs. N. Bert Smith. Minnesota, Mrs. Elsie Van Dusen and Mrs. Harold S. Nelson. Florida, Miss Marcia A. Rader. Washington, Miss Elizabeth Colborne. Mrs. Albion Headburg sent an excellent report for Illinois but it came too late for the contest and so it could not be counted.

#### NATIONAL ART WEEK, 1936

The date for National Art Week will be from November 8th to 14th, 1936. The National Executive Committee will act as Advisory Board and Publicity Committee. There will be chairmen appointed in every state, in Alaska, Panama and France. Mr. Arthur Freedlander and Mr. Tabor Sears have generously promised to give paintings which will be awarded next year.

One of the best features of National Art Week is the fact that many lasting art events date from it. There is the Nail Show of Iowa, and Art Library, the Sweepstakes Exhibition of Missouri; art leagues and classes were formed in many states. In Asbury Park, under the direction of Mrs. W. H. D. Koerner, the first show was started by the Asbury Park Society of Fine Arts in the gallery of the Berkeley Carteret. This proved to be so successful that other shows have followed. There is now a fine exhibition there by the artists of New Hope, and on February 14th Mr. William S. Taylor of Pennsylvania will give a talk about the New Hope artists. Many paintings have been sold.

#### MISSOURI AND RHODE ISLAND

Mrs. Frederick S. Hall, Missouri, did splendid work. This state was seriously considered by the judges for one of the prizes. As a result of the window displays a number of paintings were sold. One by Frank Nuderscher, state chairman of A.A.P.L., will be hung in the Executive Mansion. Beside scores of exhibitions in this state, observance was made in all of the public schools.

Rhode Island with Miss Helen Sturtevant in charge, did splendid work. Both Providence and Newport had interesting displays and many fine exhibitions.

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National Regional Chapters Committee Chairman: George Pearse Ennis 628 West 24th Street, New York City



National Vice-Chairman : Albert T. Reid 103 Park Avenue, New York City

National Treasurer : Gordon H. Grant 187 East 66th Street, New York City

National Committee on Technic and Education Chairman: Walter Beck "Innistree," Milbrook, N. Y.

Editor : E. V. Stoddard 154 West 57th Street, New York City

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

#### THE EDITOR RETIRES

There has been a change in this department. Our able and hard-working secretary, Wilford S. Conrow, has at last succeeded in shaking off one of his over-many jobs and it has fallen on me. I am very much inclined to say "Ouch!" and you, doubtless, will feel the same way about it. However that may be, this is the present plan: I shall tell you what the League has done or intends to do; then if there is any space left and I happen to have an idea, I'll spill it.

KEEP THIS ON FILE
Until Albert T. Reid completes his extraordinarily far-sighted and important work and the definitive contract forms are ready I urge every artist for his own protection to keep the following tentative clauses where he can refer to and use them. Mr. Reid says:

"The American Artists Professional League is working to secure greater rights for the artist and for his protection. The inadequacy of our present copyright laws makes it necessary to set up and define those rights in the artist's contract. To accomplish this the League proposes that:

THE PARTIES AGREE THAT THE RIGHT OF COPYRIGHT SHALL BE RESERVED TO THE ARTIST, AND SAVE FOR THE RIGHT GRANTED HEREUNDER, ALL OTHER RIGHTS INCLUDING TELEVISION OR ANY NEW OR UNDISCOVERED PROCESS-ES FOR THE FINANCIAL EXPLOITATION OF SAID PRODUCT AND THE RIGHT OF REPRODUCTION OF SAID PRODUCT IN ARTICLES, NEWSPAPER, MAGAZINE, ARTICLES, NEWSPAPER, MAGAZINE, LECTURES OR RADIO ANNOUNCEMENTS, WITH PROPER CREDIT TO THE ARTIST. SHALL BE RESERVED AND RETAINED BY SAID ARTIST.

"For his further protection against changes or mutilation of his work in reproduction or otherwise, the League is incorporating in the contract:

IT IS AGREED THAT THE RIGHTS GRANTED TO THE DEALER HEREUNDER SHALL NOT INCLUDE, AND THE DEALER COVENANTS HE WILL NOT DIRECTLY OR INDIRECTLY PERMIT, ANY MUTILATION, ABRIDGEMENT OR MODIFICATION CHANGE OR ALTERATION IN THE SAID FINISHED PRODUCT OF THE ARTIST, IT BEING THE INTENTION OF THE PARTIES THAT SAID ARTISTIC PRODUCT AND ALL REPRODUCTIONS OR REPRESENTATIONS THEREOF, BE KEPT AS AN ENTITY AS CONCEIVED AND CREATED BY SAID ART-IST.

"The League has had numerous complaints of cases where the artist has been unable to secure complete payments for his work. In one came the dealer had re-sold the artist's picture to another dealer before the picture has been completely paid for. This has en-tailed much trouble and loss to the artist. Another clause in our contract will stipulate:

IT IS AGREED THAT UNTIL ALL PAY-MENTS CALLED FOR HEREIN HAVE BEEN MADE TO THE ARTIST, THE TITLE TO SAID ARTISTIC PRODUCT SHALL RE-MAIN IN HIM, AND THE DEALER OR PURCHASER SHALL NOT ACQUIRE TITLE THERETO UNTIL THE FINAL PAYMENT OF THE CONSIDERATION FOR THE SAID SALE."

MEETINGS, DINNER, ELECTIONS
Taking a leaf from the book of the Paris branch, the League held its annual meeting in the form of an informal dinner. By a fortunate coincidence the original president of the European chapter of the league, Aston Knight, was present and made one of his apposite and witty speeches. National Chairman F. Ballard Williams wisely cut the business part of the meeting to an irreducible minimum and, in their abbreviated form, the reports made were really interesting. You need have no fear of being bored if you come to the next meet-Arthur Freedlander did a really splendid job of organizing and richly deserved the congratulations he received. Charles S. Chapman gave an interesting demonstration of his methods of painting. Robert M. Carrere, architect, and Enoch Vine Stoddard, painter, were elected to the National Executive committee. With them the members of this committee are: Walter Beck, Wilford S. Conrow, John Ward Dunsmore, George Pearse Ennis, Arthur Freedlander, Gordon H. Grant, Florence Topping Green, Georg J. Lober, Arthur D. Lord, Albert T. Reid, Orlando Rouland, Taber Sears, Albert H. Sonn, Arthur O. Townsend, F. Ballard Williams.

Mrs. Green in her department tells interestingly of other events.

At a meeting of the National Executive committee the following officers were elected for the ensuing year: National Chairman: F. Ballard Williams; National Vice-Chairman: Albert T. Reid: National Treasurer: Gordon H. Grant; National secretaries: Wilford S. Conrow and Taber Sears, associate; National Director, Women's Activities and National Art Week: Florence Topping Green; Editor: E. V. Stoddard.

#### THE PUBLIC CAN HELP

As not everyone knows, the selling of works of art has in far too many cases degenerated into a mere racket.

The public often unconsciously helps out the racketeer. How? Quite simply. They allow their names to be used as "patrons" or "patronesses" of some show or exposition or project they really know nothing about. The artist has confidence in reliability apparently guaranteed by such eminently respectable names and is victimized. The public can put a stop to much of this sort of thing by merely refusing to lend their names as sponsors for any project unless they have personal knowledge of its character and that of its promoters.

Never allow your name to be used as patron or patroness of any sort of show merely because the promoter tells you that "Mrs. Soand-so is going to be one of our patronesses." At the very least find out whether Mrs. S - really is a patroness. Better yet, find out whether the promoter is some one you really want to sponsor.

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### Chicago Artists' 40th Annual Called "Singularly Well Balanced"



"Home Sweet Home," by John F. Stenvall. Robert Rice Jenkins Memorial Prize.



"Russian Dancer," by Constantine Pougialis. Logan Art Institute Medal and Prize.

The 40th annual exhibition of paintings and sculpture by artists of Chicago and vicinity is being held in the galleries of the Art Institute of Chicago, until March 1. It is a show which the 14,000 members of the museum found on opening night to be "singularly well balanced" with no special school predominantly represented. The work of the three jurors, all art directors of midwestern universities—Oscar Hagen of Madison, Jean Paul Slusser of Ann Arbor and LaForce Bailey of Urbana—seems to be meeting with the commendation of the throngs of visitors who fill the galleries. In all, there are 71 figure studies and portraits in the show 57 street scenes and suburban views, 49 land-scapes and water front scenes, and 34 still life pieces.

Place of honor in the central gallery went to Constantine Pougialis' "Russian Dancer," winner of the Logan Art Institute Medal and \$500 prize. It is a large canvas with a life-size figure of a girl. The model is the same young ballet dancer who posed for Pougialis in his painting, "Blue Room," which won the Brower prize of \$300 in the Chicago show last season. The Brower prize this year was awarded to Robert von Neumann for his "Fishermen," a group of four men in a rowboat hauling in a net filled with fish.

Lester O. Schwartz took the Chicago Artists Ball prize of \$200 with his "Young Chorus Girl," a sketching study of a girl reclining on a divan with a black cat draped over her arm, which, like her shoulder and breast, is bare. Elizabeth Boynton Harmon won the Chicago Women's Aid prize of \$100 with a decorative low relief plaque of "Guernsey Cows." The Clyde M. Carr prize of \$100 was given to William S. Schwartz for his richly colored canvas, "Dancing the Blues Away." This is said to be one of Schwartz's most successful efforts, combining the typical Schwartz coloring with a pleasing design.

coloring with a pleasing design.

"Three on the Table" is the curious title of the equally curious painting that won Gertrude Abercrombie the Joseph Eisendrath \$100 prize. It shows only the arm and breast of a woman, leaning on a table on which are a bowl of bananas, a hammer, a top, a folding rule and

a black cat, all in a sober, low color key. Louis Grell won the Municipal Art League portrait prize of \$100 with a carefully painted likeness of his fellow Chicago artist, Julius Moessel. "Home Sweet Home," painted in a high key by John F. Stenvall, was awarded the Robert Rice Jenkins \$50 prize. A striking canvas, it shows a row of city houses huddled together, some tenantless with windows gone, in the midst of which is a freshly painted house, evidently "kept up" with considerable care and pride.

Once again C. J. Bulliet of the Chicago Daily News failed to find the Chicago annual worthy of his praise. "Modernism of the old-fashioned type, if you'll pardon the paradox, characterizes the exhibition," he writes. "Last year's show ran breathlessly to 'the American scene,' with pinkish elements of propaganda that tried to be red and failed only because the artists didn't have strong enough dyes in their emotional makeup. The present show is a reversion to the imitations of French

"This year's jurors were professors in the art departments of three midwestern universities. It may be they looked learnedly at manner rather than matter. Imitation French modernism being the best manner an up-to-date midwestern university professor of art

would know, they would take, in turn, their particular pick from the pile.

"American 'pink' propaganda, patterned after 'red' stuff out of Russia, Mexico and Germany, is pretty puerile. It impresses nobody except juries of selection, juries of prize-awarding, museum officials and the individual producing artist, who imagines his warmed-over protest against social conditions is as good as the fresh toast of his idols.

"American 'modernism,' patterned after the French, is like diluted tea, stimulating the tastes of only juries of selection, juries of prize-awarding, museum officials and the individual producing artist, who imagines he is arousing with the surface tricks of Picasso, Matisse and Cézanne the emotions that Cézanne, Matisse and Picasso aroused.

"Somewhere there must be Chicago artists who are striving to paint what they see with impelling honesty—'the American scene' without the poster-maker's propaganda—the American scene' without recourse to French 'isms' that fit Paris like a glove, but Chicago like Charlie Chaplin's shoes. Traces were discoverable in both the 1935 and 1936 shows. Somewhere there must be jurors who will be able to discriminate between the true and the phony. When the twain meet, then Chicago art will be on its way."

#### A Jury That Judged

Rigorous jury selection at the 17th annual members' exhibition of the Springfield Art League resulted in the hanging of only 81 of the 350 works submitted. While the absence of many familiar names from the list of exhibitors was noticed, the display assumed a more professional character. Eugene Speicher, Edward Hopper and Franklin Watkins composed the jury. The exhibition (at the Springfield Museum of Art) will end Feb. 23.

"Eventide," by Harold Rabinovitz, who was graduated last year from the Yale School of Fine Arts, won the \$300 prize for the best oil painting. "Garfield Park, Cleveland," by James Vistyn received the \$100 prize for the best water color. First honorable mention in oil was accorded "Stream of Industry" by

Edith C. Smith and the second to "Side Wheeler" by Beatrice Cumming. In water color, honorable mention was given to "Grandpa" by Rogers D. Rusk. Prizes in the arts and crafts division went to Nixford Baldwin for a portrait in marble and to Donald Reicher for a textile, with honorable mentions to Hugh F. Bohner's earthenware bowl and a bronze study of a Dachshund puppy by Beonne Boronda.

#### Great Gauguin Show Planned

The Wildenstein Calleries, New York, are now arranging a large exhibition of important works by Paul Gauguin, consisting of loans from Europe and this country. The exhibition is scheduled to open March 20 and to run for four weeks.

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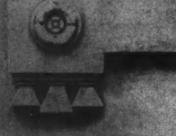
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